

# Territorial imagination: a latent ephemeral concept

*L'imaginaire territorial :  
un concept latent éphémère*

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## ABSTRACT

This work is part of a global communication model, which uses the reflexive latent concept of relevance from Smith and MacKenzie's advertising model. We use a latent variable model based on the concepts of heritage relevance, perceived creativity of a communication, and perceived authenticity of the territory. We use an importance/performance matrix (IPMA) to understand the causalities of the latent model. We show that the tourist judgement of relevance, in evaluating his or her heritage and tourism experience, is not stable over time. Each tourist accepts, consciously, to play the experien-

tial game. At the slightest perceived dissonance, they can oppose their distrust and rebuild, or not, the heritage and territorial imagination. The link between relevance, authenticity and creativity is clearly positive. We also show that the perceived complexity of a communication has a negative impact on the perceived authenticity of the territory. The problems of discontinuity of territorial meaning are hereby confirmed.

## Key-words

*Imagination; Territory; Ephemeral; Concept; Latent*

## RÉSUMÉ

Ce travail s'inscrit dans le cadre d'un modèle de communication globale, qui utilise le concept latent réflexif de pertinence du modèle de publicité de Smith et Mac Kenzy. Nous utilisons un modèle à variables latentes sur la base des concepts de pertinence du patrimoine, de créativité perçue d'une communication, et authenticité perçue du territoire. Une matrice importance / performance

(IPMA) est utilisée pour comprendre les causalités du modèle latent. Nous montrons que le jugement de pertinence du touriste, pour évaluer son expérience patrimoniale et touristique, n'est pas stable dans le temps. Chaque touriste accepte, consciemment, de jouer le jeu expérientiel. À la moindre dissonance perçue, il peut opposer sa défiance et reconstruire, ou pas, un imaginaire patrimonial et territorial. Le lien pertinence sur authenticité et créativité est nettement positif. On montre également que la complexité

perçue d'une communication impacte négativement l'authenticité perçue du territoire. Les problèmes de discontinuités du sens territorial, sont ainsi confirmés.

## Mots-clés

*Imaginaire ; Territoire ; Éphémère ; Concept ; Latent*

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## 1. INTRODUCTION

The communication to tourists of the territories has long considered the obvious and automatic character of the construction of a strong and consensual territorial imagination based on the use of heritage resources. The CDT of Périgord-Dordogne, for example, relies on the territory's heritage objects that seem to ensure the “reassuring” permanence of the territorial image: castles, gastronomy and prehistory. For local authorities, heritage is an element of trust, a link between the different stakeholders of the territory.

However, **the phenomenon of heritage is nothing but paradoxical**. If heritage is objectively stable – as an object of art – H. Arendt (1989): the permanent object par excellence – the experience of heritage is, on the other hand, unstable. It is triggered by tangible and above all lived traces that open the door to collective memory (Morisset & Andrieux, 2009). An example is the painter Vermeer who was rediscovered in the 19th century, after two centuries of oblivion.

Moreover, this consensual approach to heritage is now challenged by problems of trust/distrust of tourists, with regard to communications and their attributes. Indeed, tourists become part of the construction of the identity of territories (Noisette & Vallérugo, 2010; Rousset *et al.*, 2014). The tourist, in order to “construct the world”, wants to enter a game that he can control. Transmedia approaches for community marketing show this empowerment of all the actors of the territory in the construction of heritage and territorial experiences (Jenkins, 1999; Seloudre, 2013; Sempé & Seloudre, 2015).

### 1.1. The problem

We assume that the experience of constructing the tourist's territorial imagination is part of a latent “**ephemeral**” concept: the tourist's confidence is constantly being called into question! The cohesive forces that influence the construction of the imagination do so with varying degrees of intensity.

### 1.1. Interest of the problem

The representation of the heritage imagination directly raises the question of the philosophical underpinnings of this complex concept. The experience mechanisms are confronted with two mixed processes: that of reality and that of its interpretation within our mind.

The brain is therefore not a revelator of “reality”, but a transformer of “reality” where the experience constitutes the last link in a series of subjective transformations. Two experience models are at work. First, the phenomenological approach is characterized by the power of the ontological path, in which the freedom of the actor is strong (see Heidegger). The experience would be a kind of “intrinsic mental entity”, based on the subjective part of the ontological being. Then, this reading must integrate the reading of the theses close to the neurosciences (Fugate, 2008). The notion of experience is particularly well described by the concept of Qualia. Qualia are recognised as an autonomous “character” linked to the self, of each experience. Philosophers of phenomenal consciousness call subjective impressions that emanate from the external world “qualia”.

According to Dortier (2015), this primary consciousness has several characteristics. First, it is related to

attention: smelling a rose scent will immerse us in the imagination associated with this qualia, and this information continues to be processed outside of our consciousness. But if an abnormal noise reaches my ears, a wave that is louder than the others for example, my attention is immediately solicited, and my consciousness focuses on this noise.

At the same time, the course of my reading is interrupted. And this is the second characteristic of consciousness: it keeps jumping from one focus to another. William James spoke of the “*stream of consciousness*” to express this incessant movement of thought that constantly leaps from one subject of concern to another (Dortier, 2015). The thesis of the ephemeral nature of the heritage experience, carried by this article, follows this characteristic: a Qualia of heritage, transformed by our imagination, and undergoing “stop and go” construction. A cognitive or affective dissonance and the game of the experiential hologram is consciously broken by the consumer.

## 1.2. Theoretical issues: complexity of the heritage experience

The tourist publicity of the territories proposes a framework of complex heritage experience articulating the whole of the actors of the territory-heritage-actor system. This framework calls for a contingent theoretical approach. While in this system the structural stakes of heritage are actualised at each level of structural ownership, meaning, domination, and legitimisation, the individual has freedoms of his or her own (Giddens *et al.*, 2012). This contingency of the heritage experience of territorial stakeholders is embedded in the historical development of the issue. This experience is spatialised and dedicated. Ledrut (1973) revealed, for example, in the 1970s, the specialisation of sanctuarised heritage areas, frequented mainly by tourists and more or less deserted by the inhabitants. Today, tourists are increasingly co-constructors of their experience and choose which spaces to invest in. In return and as a reaction, communication campaigns have been developed (campaigns for Corsica) which testify to the exclusion of the “other”, the tourist, and mediation strategies segmenting the inhabitants and the tourists: those of the cities of art and history, for example.

This work is part of a global communication model, which uses the concept of relevance of Smith and MacKenzie's advertising model (2007a). We will try to demonstrate that the tourist's judgement of relevance, in evaluating his or her heritage and tourism experience, will not be stable over time. From a theoretical point of view, the construction of **the imagination is non-permanent**. Each tourist consciously accepts to play the experiential game.

At the slightest perceived dissonance, he can oppose his defiance and reconstruct, or not, a heritage and territorial imagination (Schaeffer, 1999; Sempé & Seloudre, 2013). Halbwachs' (1997) ancient notion of “collective memory” confirms the ephemeral character of the heritage and territorial imagination, since it depends on others. These others would be the collective bearers of the territorial narrative. Overall, there would be a permanent flow of narratives, which reinforce reality (Bruner, 2010). But in the event of cognitive dissonance, the tourist can fall back on his or her personal belief base (Sempé, Seloudre, 2012). The notion of “*creating the world*” (Goodman, 2006; Jenkins, 1999), implies that the set of narratives activates the collective memory through the attributes, heritage, made relevant in the territory. The narrative could put the heritage into perspective, which then becomes “world”, provided that it does not contain any kind of dissonance for the stakeholders.

Elements of positive reinforcement are also present and essential to identify in the territories: the presence of tourists on a territory will reinforce the tourist imagination of the locals (Fabry *et al.*, 2015; Marié, 2004). From a transmedia point of view, the vector of the Other's narrative ensures an undeniable force of cohesion (Jenkins, 1999).

## 2. THEORETICAL FOUNDATIONS

Our approach is firstly related to visual persuasion, which grants images the power to signify in several ways according to the levels of cognitive processing. The conceptual bases of this analysis are at five levels: that of the perceived relevance of heritage, that of perceived congruence, that of perceived advertising creativity, that of neuroscience research on the imagination, and finally that of cognitive dissonance.

## 2.1. Perceived relevance

In our knowledge, no other approach to the notion of heritage in advertising is based on this concept which emphasises the pragmatic and performative dimension of heritage. Our approach to relevance is based on the work of Smith and Yang, (Smith & Yang, 2004) and Smith and MacKenzie (Smith *et al.*, 2007b). In their model on the effects and determinants of creativity in advertising, these authors recall that creativity is defined in the literature either by “divergence” or by two joint factors “divergence” and “relevance”.

The first factor is the one most commonly associated with creativity. The primary indicators considered by Smith and MacKenzie in a pragmatic framework of determinants corresponding to divergence are seven: ease, flexibility, originality, elaboration, resistance to premature closure, surprising perspectives and synthesis. The secondary factors are empathetic perspective, provocative questions, richness and colour of images, fantasy, expression of feelings and emotions. The authors retained only the indicators acting in the advertising context: originality, synthesis, elaboration, flexibility and artistic value.

The second theoretical perspective envisaged by Smith and Mackenzie, is attached to numerous marketing research (MacInnis & Jaworski, 1989). Relevance corresponds to the elements that make sense to consumers, that are significant, useful, and have value.

Three aspects can be analysed.

- Advertising is relevant to the consumer. It contains significant elements, relays of meaning. The authors cite the example of Beatles music used for advertising, which creates a meaningful link, a cultural universe that is conducive to *baby boomers*.
- The brand is relevant to the consumer. In this case, a connection is made between the brand or product category and the consumer. The advertisement may show familiarity with the brand, for example.
- The last aspect, which the literature does not link to perceived creativity, refers to the action

of advertising on the brand. Advertising makes the brand relevant.

The role of relevance in creativity is, according to this research, less obvious than that of “divergence”. The relevance factor alone is not clearly associated with the measurement of creativity. This explains, for the authors, the fact that it is not included in many studies in the definition of creativity. On the other hand, divergence and its interactions with relevance also explain a very substantial part of the variance in consumers' perception of creativity.

## 2.2. Perceived congruence

Relevance forms part of the measurement scales of perceived creativity. It is also seen in some research as a synonym for congruence (Rodgers, 2003). Aurier and Fort (2005) show through analysis of the literature that the terms perceived – congruence, fit, and perceived similarity – are used fairly indifferently by authors to characterise the interaction between products, brands, or geographic origins. Sempé and Seloudre (2012) point out that the concept of “self-congruence” with the destination is close to the “brand/consumer” link.

Indeed, the concept of “self-congruence” developed by Sirgy (1982; 2000) postulates the positive relationship between a favorable attitude towards an object, a destination for example, and the correspondence of the brand image or the image of the brand user with the consumer's self-concept. The concept is used by Bartikowski (2008) to show that “*the hedonistic attitude towards a tourist destination is a mediating variable between 'self-congruence' and overall attitude*”.

From another perspective focused on the attributes of advertisements, Childers and Heckler (1992) study the effect of congruence or incongruence between visual and textual elements in an advertisement. They define congruence along two dimensions: relevancy and expectancy. Relevancy expresses the contribution of the stimuli to the identification of the message communicated. Expectancy refers to the degree to which an item or piece of information meets a consumer's expectation.

Furthermore, Helme-Guizon (1997), using the definition of Heckler and Childers for his study on the

impact of works of art included in advertisements, shows the importance of congruence in relation to the realism and valence of the works used.

The notion of perceived relevance of heritage allows us to enter into the cognitive dimension of experience. Smith and MacKenzie's (2007) scale of measurement offers a favourable and somewhat destabilising framework for adopting a pragmatic attitude, uncommon for considering the notion of heritage, whether one is a tourism manager, an inhabitant of a territory or a tourist. It forces the elaboration of a utilitarian image that marginalises the symbolic value of heritage to consider its usefulness in a context where, paradoxically, it is often passed over in silence.

Placed in a context enlarged to territorial issues, the perceived relevance of heritage allows us to consider the participation of heritage in the construction of the meaning of territories, in relation to other constructs of territorial tourism communication campaigns, creativity and authenticity.

Congruence becomes in this context a variable at a higher level which can record a global vision of the perception of the territorial tourist advertisements from the appropriation (relevance) of an expected territory (authenticity) whose image is worked on to translate the enchantment and to produce representations supposed to touch the consumers (creativity).

### **2.3. Perceived creativity and authenticity**

The construction of the tourist imaginary for the different destinations and territories is currently undergoing some theoretical advances. They emanate from both the neurosciences and the social sciences. The neuroscience literature poses a twofold question to help orient research. First, the question of the "objective" part of the imaginary construction is raised. It has been shown that this part is very small in the processing by the brain, which biases the information received by "subjective" mechanisms. The second question concerns the effect of the information on this construction, with the question of the possibility of a negative effect. To answer this question, neurosciences propose works on "cerebral pathways"

(Fugate 2008; Garcia & Saad 2008; Hubert & Kenning 2008). The famous mirror neurons will also explain behaviors and attitudes, the nucleus accumbens allows us to understand satisfaction, and finally, the prefrontal cortex will reveal social tastes. For our "real/unreal" ratio, the literature today seems to lean towards the very strong share of the unreal in the cerebral process of perception. For the theory of neural Darwinism (Edelman 1992). Memory is an "incessant process of reconstruction". Memory is the product of imagination (Rosenfield 1989): the brain does not see the object, but its visual representation elaborated by our brain (Naccache 2006). For the "visual consciousness" model, the first stage of information processing is unconscious, then the second stage amplifies to consciousness. From the point of view of the relationship between fiction and reality, Drimalla (2013) showed the weight that the brain gave to counterintuitive concepts directly associated with storytelling: this effect is positive for "moderately counterintuitive" levels. The brain thus detects an "incoherence" and triggers a wave of surprise (N400 component) that leads us to think more. Even closer to the social sciences is the current of "social neuroscience" (Decety, 2002) in which social behaviors and attitudes are studied in the light of neuroscience.

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The response of the social sciences is strong formed today concerning the process of construction of a territorial imagination. It appears today to researchers that the territorial narrative is the consequence of a process of permanent co-construction that can emanate more strongly from a stakeholder in the system. New cities such as Cergy<sup>1</sup>, for example, have “narrated” themselves in the intersection between official narratives and fictions (de Saint-Pierre, 2003). The relationship with the territories then takes the form of narratives embodied in the territories and in the collective imagination. These narratives take on novelistic forms in certain circumstances: through the production of identity novels that “heal” narrative wounds (Sagnes, 2013), through the production of “*true novels of society*” that aim to establish a community of narratives (Rosanvallón, 2014). These “*imagined communities*” (Anderson, 2006) feed a tourist imagination (Amirou, 2012) through the process of psychological projection of actors into the values and narratives carried by the sites (Bourdin, 2009; Noisette & Vallérugo, 2010; Thiesse, 2001; Wang, 1999). The tensions between narratives can sometimes be extremely violent, leading to destructive conflicts (Ezrahi, 1998).

## 2.5. Cognitive dissonance

The mechanism of dissonance is a psychological response in its own right that the tourism mediation of the territories must take into account. Festinger (1957) formulates a hypothesis according to which cognitive dissonance, a logical inconsistency, a historical error, an assertion in contradiction with beliefs, all constitute a painful state for the human being in which the need to maintain the greatest consonance is manifested. This leads to a tendency in most people to reduce dissonance in order to restore consonance. Marketers and advertisers very consciously take on the problems of dissonance by producing discourses that maintain consonance. In the context of territorial tourism communication, two reading contracts that correspond to the most common horizon of expectation frame dissonance and consonance. The first is strictly linked to the tourism framework.

The mode of fixing beliefs, in the tourism context, is not one of obstinacy or authority but rather of consent. Belief is evaluated in terms of what is pleasant, what pleases. Numerous studies have exploited the semiotic square of doubt and belief in marketing (Floch, 2002). In particular, the latter makes it possible to show the conditions of suspension of disbelief in a brand storytelling context (Benmoussa & Maynadier, 2013).

The shift in positioning between belief and doubt goes through the process of consenting suspension of disbelief. In this process belief in the narrative suspends doubt and allows fictional immersion (Schaeffer, 2005). The belief is genuinely the fruit of a will to believe. It is consented without any feeling of deception. The verisimilitude is a co-constructed element and, on this point, the tourist bubble (Amirou, 1994) is a facilitator of interpretation. The example of the invention of the “Pays Cathare”<sup>2</sup> (Garcia *et al.*, 2005) is significant. The historical argument put forward (“*it is an historical imposture to speak of Cathar castles*”) to refute a programme such as the “route of the Cathar castles” in favour of an approach centred on the territory of the Cathar Country constitutes the expression of a perceived

<sup>1</sup> In the greater Paris region of France.

<sup>2</sup> Literately “Cathar Country”, in the south of France.

cognitive dissonance inherent to the fiction created around the “invention”. But tourism as mediation (Amirou *et al.*, 2000) is a transitional space towards reality, towards others and towards culture. It contains the tacit acceptance of a certain gap between the imagination and the historical reality. It invents a space of credibility more than of reality and can thus integrate these dissonances.

The second contract is linked to the protocol of reading the advertising images. There is a consensus concerning the hedonistic reading contract of the tourist advertisements of the territories. Pleasure must dominate and stereotypes such as heuristics or symbolic functioning, which makes sense directly, go in the direction of a fairly low motivation in order to elaborate a belief in the power of “feeling” and quick and effortless comprehension (Seloudre, 2015). Complexity is immediately questioned as a possible dissonance. Now, the perception of heritage, in its territorial context and its ecosystem, is according to the communication campaigns more or less subjected to the double creative leap of advertising and tourism, with its share of complexity. “Doubts” and possible “cognitive dissonance” are therefore conceivable. In the advertising communication of the territories, the indices of verisimilitude are linked to the values of perceived authenticity and identity. Authenticity has a performative function (Knudsen & Waade, 2010) on the entire mediation system. Everyone, tourists (the foreigner), locals, the territory and its representatives assume the need for credibility of territorial resources, signs, from the natural to tangible and intangible heritage. Once authenticity has been accepted, the territory/heritage/actor system is set in motion.

These details are all the more essential because, within the system of advertising representation, the need to position oneself, to renew oneself in a competitive context, notably through creativity, encourages one to play with this horizon of expectation of the recipient and to provoke dissonance in relation to the “*ontological framework*” and its naturalistic reference points (Descola, 2009). Hyperreality proposes in particular at its most explicit level of construction and “*subjective projection*” the contradictions emanating from the mixture of true and false which generate an imagination reality (L. Graillot, 2005) and introduce doubt to this end. Certainly, these dissonances as a

consequence remind the spectator of the fictional value of the images. They allow to re-situate the experience of the spectator within the game in which he participates and to restore the conscience that these images are only “*mimetic lures*” (Schaeffer, 2005). But in doing so, do they not obscure the resources of authenticity?

### 3. EMPIRICAL MODELLING

Measurement of the territorial imagination through relevance allows us to approach the theory of qualia through a quantitative approach. We use a latent variable model based on the concepts of heritage relevance (Smith *et al.*, 2007a), perceived creativity of a communication (Mercanti-Guérin, 2008), and perceived authenticity of the territory (Camus, 2004a; Sempé & Seloudre, 2013). Smart-PLS 3 software was used (Hansmann & Ringle, 2004) with a sample of 80 students (4 ads tested), after a qualitative survey with 7 tourism professionals.

#### 3.1. The heritage experience model

The model crosses the notion of relevance (Smith *et al.*, 2007b) with a previously developed model (Sempé & Seloudre, 2012) on “*the effect of perceived advertising creativity for the perceived authenticity of a territory*”. This study indeed focuses on territorial issues.

##### 3.1.1. Three scales of measurement

The model proposed by Sempé and Seloudre (2012) combines two measurement scales to test the link between perceived creativity and perceived authenticity. The first scale is M. Mercanti-Guérin's (2005, 2008) perceived creativity scale. Incongruity appears through this scale as an essential factor of creativity translated synthetically in the model through three variables, novelty, complexity and aesthetics. Two ideas structure the analysis of Mercanti-Guérin (2008): the influence of incongruity on the attention paid to the message, as it provokes the elaboration of

a necessary interpretation; the non-linearity of incongruity, as its effect is variable according to the dosage. Mercanti-Guérin then takes up the idea of coupling incongruity with relevance to try to measure the effects of incongruity on the brand, positive and negative, affective and cognitive; the interactions of the dimensions of creativity; the effects of too much incongruity on the brand (Mercanti-Guérin, 2010). In particular, it appears that the influence of creative stimuli on the brand is debatable. For Petty and Cacioppo (1986), attention to the ad diverts from central to peripheral elements to the detriment of the brand. Among the postulates formulated by Mercanti-Guérin, we emphasise the idea that an incongruity that is too strong generates a negative effect on the brand, but that the aesthetic dimension and the novelty dimension offer compensation. These are indeed moderately incongruous elements of the concept. Insofar as the central processing of creativity is a failure according to the terminology of Petty and Caccioppo (1986), the peripheral processing is applied.

The model proposed by Sempé (2012) retains only Mercanti-Guérin's "incongruity" scale and combines it with a scale of perceived authenticity that "indirectly" takes on the role of the relevance scale in Smith and MacKenzie's model. A two-dimensional model of creativity (divergence/relevance) is thus reconstructed in the form of incongruity/authenticity. The scale of perceived authenticity is adapted by Sempé to territories from the scale developed by Camus (2004b) on food products.

The main results of this study reveal the perceptual filters of perceived creativity at work in the reception of advertisements. Complexity and novelty act negatively on the singularity of territories and on psychological projection. According to L. Sempé, this negative dimension is linked to a blockage due to "*the effect of persistence of stereotypes*".

These blockages were confirmed by the qualitative interviews we conducted during a survey in Spanish Catalonia in May 2011. Confronted with the "cultural tourism" campaign "Touched by Catalonia", the respondents, students and teachers of the University of Girona<sup>3</sup> did not recognise themselves. Their territory remains a landscape of beaches and sun, more

than the homeland of Dali and Miró. In France, the filter of stereotypes is so strong that Spain is not recognised in this campaign. The modality of a "belief" based on a contract of interpretation "pleasure" and consensual does not moderate the irritation caused. Aesthetics appears, on the other hand, as a "universal value" of communication with consistently positive causalities in the model proposed by Sempé (2012) on the three variables of authenticity. This analysis confirms and refines for a part, Mercanti-Guérin's postulate regarding some of the negative effects of incongruity and the compensatory value of aesthetics.

The model we propose, then, takes the form of three latent variables from two models (Sempé, 2012; Smith and Mackenzie, 2007):

- **Advertising creativity** (scale taken from M. Mercanti Guérin) perceived with three latent sub-variables (complexity with 5 indicators, aesthetics with 3 indicators, novelty with 3 indicators).
- **The perceived authenticity of a territory** (scale adapted by L. Sempé from that of S. Camus) with three latent sub-variables (the origin with 5 indicators, the psychological projection with 4 indicators, and the uniqueness of the territory-with 3 indicators).
- **The perceived relevance of heritage**, of which we detail below the studied constructs.

### 3.1.2. The latent constructs of perceived relevance

The relevance scale developed by Smith and MacKenzie (2007) has been translated and transposed by us in order to bring it closer to the heritage issues studied. The notion of perceived heritage is considered in this translation as a product and as a construct. This construct includes three latent sub-variables: "*relevance of the advertisement for the receiver*" (4 indicators), relevance of the represented heritage for the receiver (5 indicators), relevance of the advertisement to the heritage in this territory (5 indicators).

<sup>3</sup> In Catalonia.

In this document, we use a measurement model that allows us to deal with latent variables, i.e. variables that are not directly observable but whose values can be estimated from observable data. The empirical method used is that of PLS models with latent variables (LV-PLS). This method makes it possible to test the interactions between several latent explanatory variables and several latent explained variables. According to Lacroux (2011), they allow “*constructing and testing the validity and reliability of latent constructs, built from the combination of several items (measurement scales)*”. We will use SmartPLS 2.0 beta to estimate the model using the LV-PLS method, for latent variable structural models (Ringle *et al.*, 2005). Three methodological models support our approach: Ringle (2010), Lacroux (2011), Sempé (2012). As in the latter article, two models will be tested successively: the rank 2 model (with the three variables “*perceived relevance of heritage*”, “*perceived creativity*” and “*perceived authenticity*”), and

then the rank 1 model without the previous three higher order latent variables. The model is verified, similar to the method used by L. Sempé (2012) systematically by “*Bootstrapping*” (Tenenhaus *et al.*, 2005) with 1,000 replications to obtain a standard error estimate. We will use SmartPLS 3.1.9 for segmentation by communication campaigns and destinations (Ringle *et al.*, 2015). This latest version does indeed automate group management for segmentation studies.

The perceived relevance scale adapted to heritage thus becomes:

Relevance of the ad to you:

- Advertising is valuable to me (symbolically). (Id1)
- The ad is relevant to me. (Id2)
- The advertisement is useful to me (from a practical point of view). (Id3)

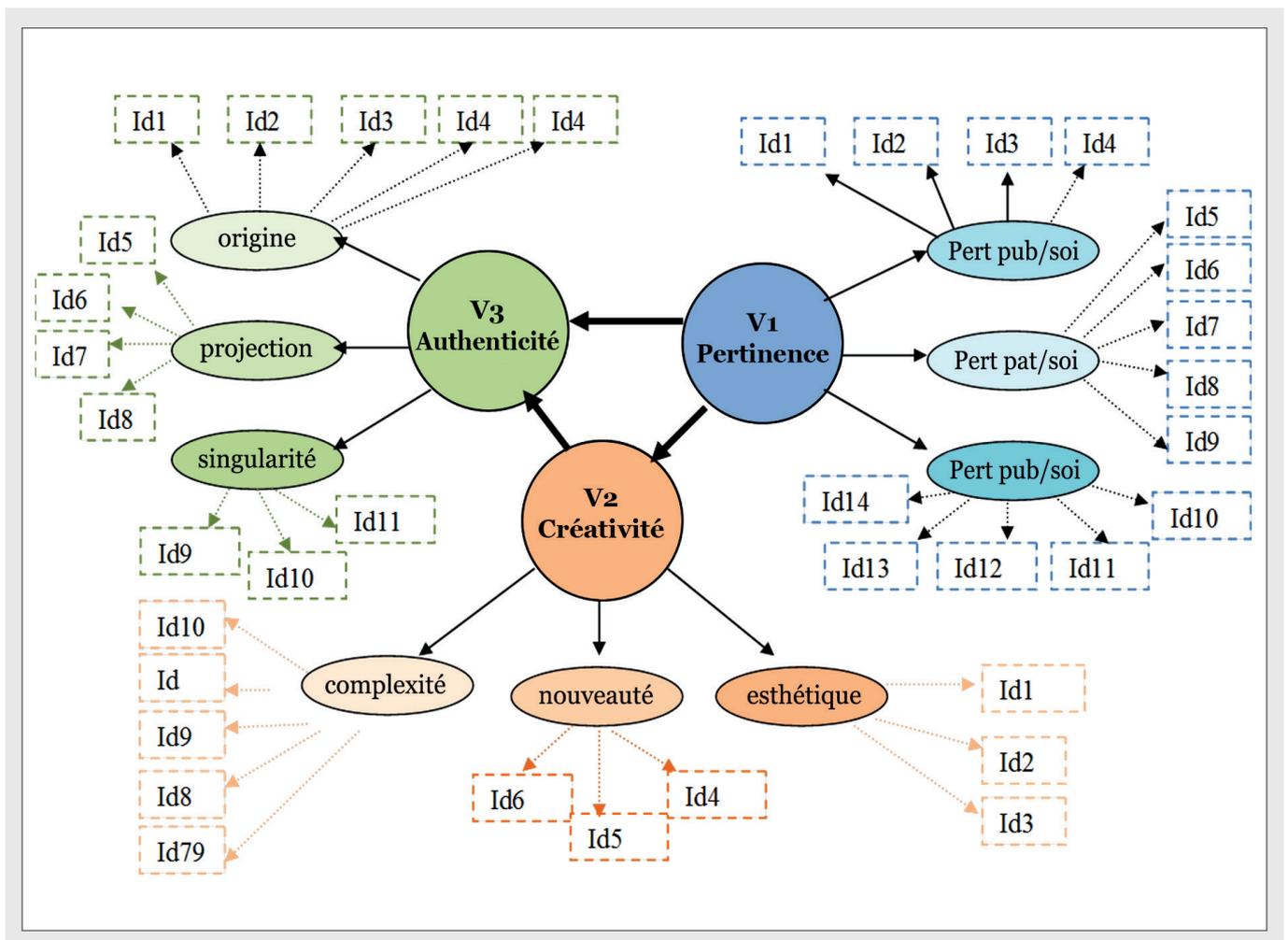


Figure 1 – Model of the perceived relevance of heritage

- I can use the advertisement (from a symbolic point of view). (Id4)

Relevance of the heritage represented to you:

- The heritage represented is meaningful to me. (Id5)
- The heritage represented seems relevant to me. (Id6)
- This representation of heritage seems useful to me. (Id7)
- The heritage represented is valuable to me. (Id8)
- I have no interest in the heritage represented in this advertisement. (R) (Id9)

Relevance of the advertisement to heritage in this territory:

- Heritage is the most important element in this advertisement. (Id10)
- Heritage is not a central element, it is more of an accessory or decorative element. (R) (Id11)
- The core of this advertisement is what is said and represented about heritage. (Id12)
- Heritage does not seem connected to what is being sought in this advertisement (R). (Id13)
- The advertisement provides useful information about the heritage of this area. (Id14)

The translated and adapted scale was submitted during the qualitative interviews with six experts who were offered three advertisements. Two problems were identified during the preparatory interviews. The first concerned indicators 3 and 4 of variable 1, which the respondents did not distinguish well and which we had to disambiguate (from a practical point of view and from a symbolic point of view).

The second problem concerns the inverted formulations containing a negation, the logical treatment of which appeared delicate. The three indicators in question obtained a negative score (Id9 = -0.6, Id11 = -0.7, Id13 = -0.7). They were removed from the model. In the same way, in the last model used, indicator 3

(Id3 = 0.70) with a score < 0.75 was removed to refine the convergence and raise the Cronbach<sup>4</sup>.

### 3.1.3. Choice of advertisements

The survey involved 80 respondents, students in a DUT<sup>5</sup> in urban management and tourism development, and in a professional degree in “*marketing of tourism products*”, who were presented with territorial communication campaigns. The LVPLS method has the advantage of allowing the valid treatment of limited sample sizes. The students answered the perceived relevance of the heritage questionnaire and the perceived authenticity and perceived creativity questionnaires. Each questionnaire was administered to small groups. Each time a group interview was conducted with the group to collect qualitative data to complement the quantitative surveys.

Four destinations were tested with the respondents, Corsica, Paris, Greece and Perigee. Each image in each advertisement was pre-tested through qualitative interviews.

The “New Paris” campaign, which has become the “Greater Paris” in line with the brand, uses the lexicon of novelty at all levels<sup>6</sup>. Based on the principle of a necessary segmentation in a crowded advertising landscape, it is betting on creativity. As a flagship destination caught in its paradoxes, between tradition (gastronomy, romance) and modernity (artistic, fashion, design), it must align itself with and surpass a highly competitive environment (“Visit London”, “I love NY”), hence the need to create a brand that combines heritage and “modernity”. This is reflected in the visuals by “mixes” of contemporaneity and tradition, based on the emblematic value of heritage resources (Versailles, Eiffel Tower) associated with the “disruptive” value of artistic and urban approaches, Jeff Koons' hearts, Patrick Blanc's plant walls, David Stewart's photographic eye.

The “Corsican Quality” campaign presents visuals with a strong identity that can convey values recognised as

<sup>4</sup> Cronbach's alpha coefficient measures the reliability of questions asked in a survey. Its value ranges from 0 to 1 and is considered correct from 0.7.

<sup>5</sup> “Diploma in Technological Studies”.

<sup>6</sup> See the press kit: [URL: <http://www.prg-mup-idf.fr/transports/nouveau-grand-paris-carte-et-presentation.html>].



Figure 2 – Description of the visuals in the survey

authentic by respondents. In this campaign, the discourse is innovative and seeks to promote a destination with a strong sense of change, character and identity, human-sized tourism, a preserved territory.

As in the previous campaigns, the “Live your myth in Greece” advertisement, the visitor is at the heart of the advertising discourse and the visuals show both landscapes of the destination and “portraits” of potential visitors. The notion of role and actor is at the heart of this campaign, which is supposed to create a powerful identification through fiction and the consumption of a mythical model in which one “*forgets oneself, only to come back to it*”, according to Urbain (2007). This campaign is positioned as innovative; it uses symbols, systematically put forward, as staging resources.

The campaign proposed by the city of Perigee was presented to us by the advertisers themselves. It is closely constrained by the framework of the communication charter of the Cities of Art and History, but it nevertheless proposes a substantial but also slightly shifted and to a certain extent “innovative” look at the

heritage of Perigee. The effect of “teasing” desired by the communication service of the Perigee Town Hall generates a necessary work of elaboration on behalf of the receiver which can lead to a “playful” re-appropriation of a “discrete” heritage.

We have included the advertisements proposed to the respondents in the table below, which uses the categories of Mercanti-Guérin's creativity (2008). Each advertisement is associated with two of the categories according to the emerging criteria of the copy strategy of advertising campaigns.

### 3.1.4. Adjustment of the model: a break in discrimination

This model is based on two hierarchical levels of latent variables.

Rank 1 latent variables: Relevance of the advertisement to oneself, relevance of the heritage to oneself, relevance of the advertisement to the heritage in that territory/

novelty, complexity, aesthetics/origin, psychological projection, and singularity; these variables are linked to their manifest variables,

Rank 2 latent variables: perceived relevance of heritage (related to the sub-variables), perceived creativity of a communication (related to novelty, complexity, aesthetics) and perceived authenticity of a territory (related to origin, psychological projection, and uniqueness),

The latent variables of rank 2 are estimated thanks to the measurement variables already used in rank 1 (they are cleared through Cronbachs' Alpha). The causality of the model will be estimated at rank 2 by the link established between the constructs, "perceived relevance", "perceived creativity" and "perceived authenticity".

Rank 2 from the complete model, i.e. the three constructs, their latent sub-variables and the totality of the indicators, does not work. The mean variance of the constructs (AVE) is below the 0.5 threshold.

The indicators with negative scores are removed from the model (Id3, Id9, Id11, Id13). The convergence (which explains the constructs) is thus optimised for relevance and authenticity. Then we proceed to a second analysis always at rank 2 by removing what is problematic for this level. The model's malfunction is essentially due to

the negative effect of complexity on the elements of relevance and in particular on the "ad-pat" variable. The relationship of relevance (ad-pat) on complexity is negative (-0.31). In the same way creativity is negated by complexity. On the other hand, the link of the construct "relevance" is positive on creativity (0.48).

All other links with authenticity and its sub-variables are positive. The complexity variable is removed from the creativity model. It moves to rank 2. Despite this, we still note a problem of discrimination for the variable relevance at rank 2. The AVE is still lower than 0.5. This problem is mainly related to the negative links of relevance (ad-pat and ad-self) with the complexity of the advertisement.

The variable ad-pat (relevance of advertising to wealth) is then in turn isolated and connected to the rank 2 variables. We find the same problem of the negative link of this variable (ad-pat) on the complexity which has also been moved to rank 2, but it is now the only negative link. From then on, all the variables see their AVE go above the 0.5 threshold (authenticity/creativity and relevance).

The model is optimised. Relevance works with its sub-variables (advertising for self and heritage for self). Similarly, in the recomposed model creativity works

	<b>creativity</b>	<b>complexity</b>	<b>aesthetics</b>	<b>novelty</b>
R_herit	0,39	0,06	0,30	0,38
R_Ad	0,49	-0,05	0,41	0,44
R_Ad_hert	0,16	-0,31	0,27	0,07
<b>Relevance</b>	0,50	0,00	0,41	0,46

Table 1 – Links initial model

	<b>authenticity</b>	<b>projection</b>	<b>origin</b>	<b>singularity</b>
P_patri	0,49	0,40	0,39	0,39
P_ad	0,39	0,40	0,21	0,28
P_ad_herit	0,15	0,14	0,17	0,07
<b>Relevance</b>	0,50	0,45	0,34	0,38

Table 2 – Optimised model links

	Cronbachs Alpha	AVE
Authenticity	0,885	0,526
Complex	0,687	0,757
Creativity	0,884	0,558
Aesth	0,812	0,727
Novelty	0,891	0,697
Origin	0,826	0,851
R_herit	0,851	0,691
R_ad	0,831	0,747
R_ad_herit	0,732	0,641
Relevance	0,862	0,515
Proj	0,932	0,832
Sing	0,866	0,790

Table 3  
Validity of the tests

with aesthetics and novelty. All the tests (AVE and Cronbachs) are valid.

The GOF measures how well the model fits. It is 0.61 which would tend to indicate very good data predictability and a very good fit to the model.

We see that the Ad-pat variable is directly related to complexity and relevance. Isolating this variable from relevance reconstructs to some extent the congruence model of Heckler and Childers (1992). We would recall that the latter is two-dimensional and based on relevance combined with expectations. The variable “*Relevance of the advertisement to the heritage in this territory*” is the one most related to expectations. **The objective is now to understand why, in this model, complexity is no longer a concept of creativity and why the ad-pat variable is not an element of relevance.**

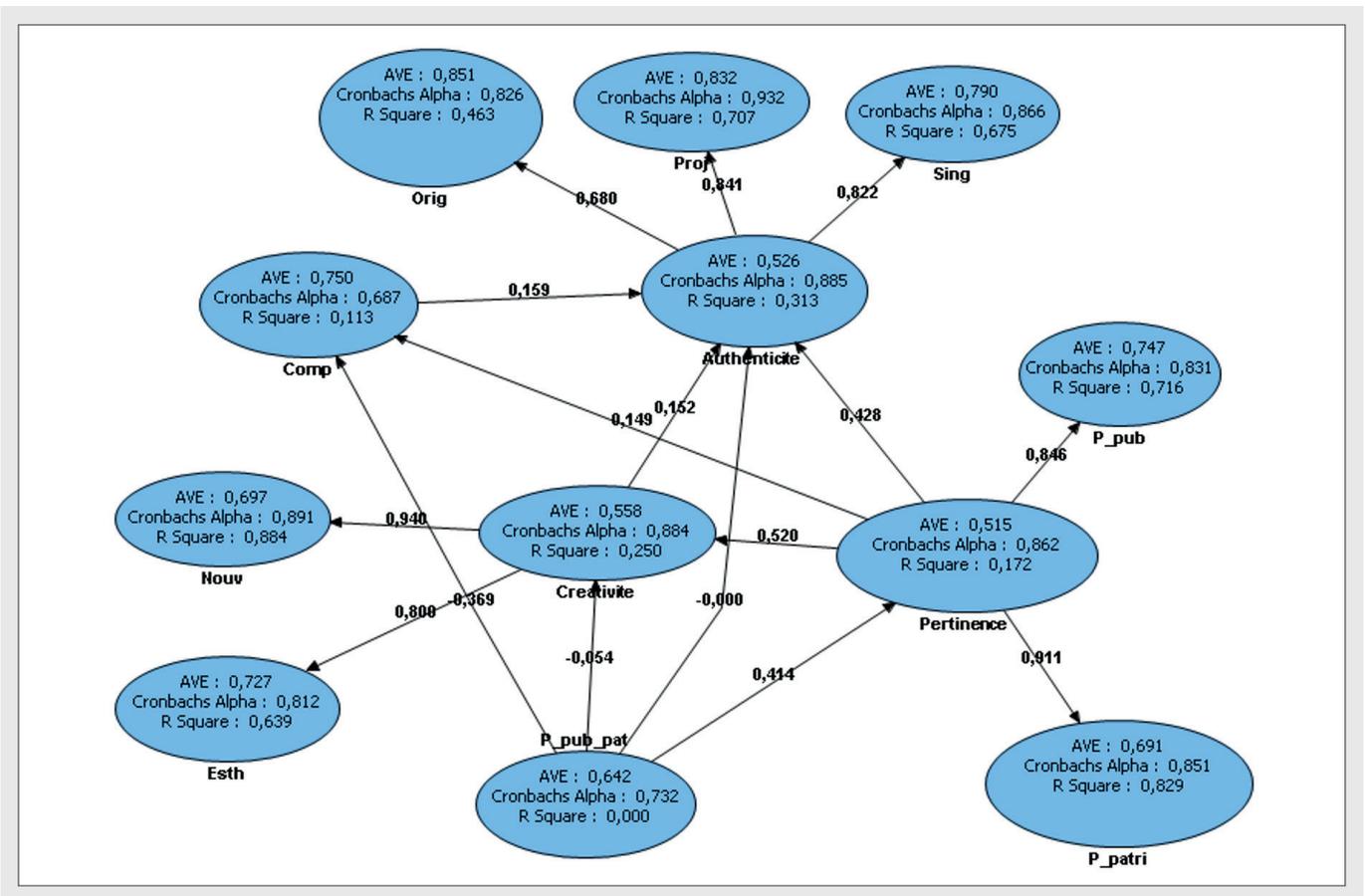


Figure 3 – Final model of perceived relevance: the "ad-pat" variable is output from relevance

### 3.2. Results of the model

The study of the causality between the variables of the model allows us to find a first set of answers. By introducing relevance as an equivalent of appropriation, the model sheds light on the mechanism of meaning construction from advertisements.

#### 3.2.1. Analysis of the causalities between the concepts

We will only discuss here the effects of relevance on the other variables of the model and more particularly on authenticity and the variables that explain it. In addition, to better understand the problems posed by the model, we will use the qualitative interviews previously conducted with experts. The link is clearly positive between the relevance variable and the other rank 2 variables, creativity and authenticity. The work of constructing meaning is done with creativity and authenticity. On the other hand, in our model where complexity has been detached from creativity, all the

links between complexity and the other variables with which it interacts are negative. The table below visualises these links in red.

- Complexity acts negatively on authenticity,
- The variable ad-pat interacts negatively with complexity,
- More globally, relevance has a negative relationship with complexity.

**Complexity** and probably also the relevance of advertising in relation to heritage in the territory represent potentially paralysing filters for interpretation and appropriation. To explain this, Sempé (2012) evokes the dissonant effect of incongruity on the stereotypes that allow this appropriation to begin. Moreover, it is not certain that the peripheral pathway systematically begins from a failure of the central pathway in an overly complex communication (Petty & Cacioppo, 1986). Finally, congruence can only be provoked with difficulty by a communication strategy that is too complex,



Figure 4 – Causalities between concepts for the four destinations



Figure 5 – Advertisements and Visuals Presented in the Pre-Quantitative Survey Interviews

that thwarts expectations and above all imposes a level of elaboration that is too high to perceive the coherence of the message easily and quickly. The question of the third construct of relevance is central. We have seen that, once again, in the model we propose, this variable had to be detached from the measurement of relevance. All the indicators of this construct place heritage at the heart of the reflection on image. Is heritage the most important element of the image or is it only an accessory? Is it at the heart of what is said in the advertisement? Is useful information about this heritage being given? The third dimension of relevance operates in a paradoxical way in relation to relevance. It acts positively in a very limited way and it acts negatively in a very clear way on the other variables.

- The “ad-pat”-relevance link is very negative,
- The “ad-pat”-complexity link is very negative,
- The links of this variable with authenticity and with creativity are very weakly positive on all the ads tested.

### 3.2.2. Qualitative adjustment of the paradoxical elements

What may explain the negative link between the “ad-pat” variable and relevance is the paradox of these territorial advertisements which primarily promote a territory, an image, by instrumentalising a heritage which nevertheless often is the object of legitimate pride. However, the variable remains essential.

It is the one that brings together the most objective data to be assimilated since it links advertising, heritage and territory. To try to explain the nature of this link, a qualitative return is necessary. This is why we return to the interviews prior to the quantitative survey. The questions on relevance concerned four other visuals, whose characteristics we recall in the table below, which were not used in the quantitative study.

The example of advertisement number 131 presented to the “experts” during the interviews reveals the paradoxes. In a department like the Dordogne<sup>7</sup>, with the presence of Lascaux, most of the tourism and heritage

<sup>7</sup> France.

actors see sense in this advertisement, which evokes the Altamira cave and the prehistoric heritage. They find it coherent. They also see sense in this heritage that they share.

However, in relation to the last series of questions concerning the variable “ad-pat”, the **paradox** is systematically imposed. *“Here it is a paradox because Cantabria<sup>8</sup> is very proud of its heritage and here heritage is a pretext. We see the young woman, youth, interest, emotion, and [...] I sell the Cantabrian. The heritage is again an element of pretext. The heritage is not the most important no. It is an element of decor, an accessory as often. And the most important thing is not what is said about the heritage. And yet the heritage is connected and the information is useful and the publicity is good”*. The paradox is all the more felt because heritage has value for oneself and the indicators of the variable “pat-self” (heritage for oneself) have a high score. But advertising does not make wealth relevant.

The example of advertisement number 124 for the city of London allows us to analyse a situation where heritage has less perceived value (pat-self). It works on the basis of stereotypes (flag, red telephone box, Victorian building) that anchor a “shopping” scene in a destination. Here again, *“advertising is meaningful, useful, relevant”*. Heritage, on the other hand, has meaning but less value because it is stereotyped. *“It has meaning. Like a flag. It has value, but only moderately. It's not just a decorative element, it looks important. On the other hand, it doesn't give useful information, you don't learn much”*. Certainly, heritage *“translates the place”* and *“there is the intangible heritage”*, the English identity that is transmitted. But heritage is not a central element. The information is stereotypes. The useful information is that I can go there for €69. In this case, heritage negatively influences the perceived originality and creativity of the presentation with “tradition” and stereotypes. The latter are never taken at face value. The advertisement also brings authenticity back to the most banal cultural values: London, the shopping city.

*“I understand perfectly what is being said. It's intangible heritage. I have no problem with that. It's a vision at a given time of a part of the land that is*

*eternal. It could be in Ireland. We are nowhere and everywhere, we are in the universal, in the intangible heritage. We are in the roads of Santiago. There is also value because there is an encounter. These are values that work well. But once again, heritage is a pretext”*.

For this respondent, the relevance of advertising in relation to heritage in this territory is very low. If *“heritage has more importance than in other visuals”* because it is not contextualised, it is not the most important. It does not give useful information about the heritage of this territory. *“It represents an immaterial, eternal and non-spiritual heritage”* since, besides the logo of Spain, what counts is *“this human matter that concerns me”*. In a very radical way, for another tourism expert the generic dimension becomes prohibitive.

It could be located anywhere. It doesn't work for me. It looks like a hiker.

The same advertisement calls for a totally opposite appropriation based on the same indicators.

*“Yes, there is the smile, the exchange, there is life. It is the human approach that makes the road to Santiago de Compostela and that makes the heritage have meaning for me in this advertisement. There are those who walk and those who wait. It makes sense and it is useful. Heritage is not a show. It is life. It is an inhabited space”*.

For this respondent, advertising becomes totally congruent insofar as the narrative set up through the relationship explains the heritage that fills the space. Social amenity dominates. The diversity of these remarks illustrates the class-based projections of the notion of heritage onto its ecosystem.

In summary, if the relevance of heritage to itself and the relevance of advertising to itself explain without paradox the “relevance” construct, the same cannot be said of the *“relevance of advertising to heritage in the territory”* variable.

Three elements of contradiction can affect the link; we verify here the impermanence of the territorial imagination:

<sup>8</sup> Spain.

- Heritage has a lot of meaning and is only an accessory,
- Heritage has little value (stereotypes) but its usefulness means that it is not just incidental,
- Heritage has meaning and value but it gives rise to contradictory appropriations because it expresses and means more than a territory, in an individual way. It activates personal and collective projections.

To better understand how causalities work, a segmentation by destination is necessary.

### 3.2.3. Segmentation by destination

We summarise in the table below the main significant positive (green) and negative (red) relationships between constructs. We will focus the analysis here on the effects of relevance and the “ad-pat” variable on the other variables. Looking at the overall profile of the ads against each other, we see that relevance (reduced to the “ad-self” and “pat-self” variables) acts positively on authenticity and creativity (without complexity) for all destinations. These positive relationships are a strong indication of congruence between meaning ownership and other perceived constructs. Above

	Corsica	Greece	Paris	Perigee
Auth → orig	< - 0,75	< - 0,75	< - 0,75	< - 0,75
Auth → proj	> 0,75	> 0,75	> 0,75	> 0,75
Auth → sing	> 0,50	> 0,75	> 0,75	> 0,75
Comp → auth	< - 0,25	< - 0,75		
Creat → auth	< 0,25	< - 0,25	< 0,25	> 0,25
Creat → aesth	> 0,75	< 0,25	> 0,75	> 0,50
Creat → novelty	> 0,75	< 0,25	> 0,75	> 0,75
p. ad-herit → auth		< 0,25		< 0,25
p. ad-herit → comp	< - 0,25	> 0,25		< 0,25
p. ad-herit → creat	< 0,25	< 0,25		< 0,25
p. ad-herit → pert	> 0,50	> 0,25	< - 0,5	> 0,25
Pert → auth	> 0,25	> 0,75	> 0,25	< 0,25
Relevance → complex	> 0,25	< - 0,25	< - 0,25	< 0,25
Relevance → creat	< 0,25	> 0,50	> 0,50	> 0,25
Relev → P.herit-self	> 0,75	> 0,75	> 0,75	> 0,75
Relev → P.ad-self	> 0,75	> 0,75	> 0,50	> 0,75

Table 4 – Summary of positive and negative causalities for the four destinations

-0.75 and +0.75, they are highly significant. Below -0.25 and +0.25, they are only weakly significant.

- The relevance link on authenticity is very significant for Greece and quite significant for Paris and Corsica.
- The relevance link on creativity is very positive for Greece and Paris.
- The relevance-complexity link is significantly negative for Greece and Paris, whereas it is significantly positive for Corsica.
- The “ad-herit”-authenticity link affects Corsica and Paris negatively and Greece and Perigee positively. The “ad-herit”-creativity link is positive but not very significant for all destinations.
- On the other hand, the very negative link of “ad-herit” with the relevance for Paris should be considered carefully.

### The case of the most “elaborate” ads

If we consider Paris and Greece, the two most elaborate advertisements from the point of view of construction and staging, we see that the relevance of heritage negatively affects complexity (< -0.25). The perceived need to decode and incongruity probably represent a brake on appropriation and perception of meaning.

Relevance (“ad-self” and “herit-self”), on the other hand, acts positively on creativity, which is limited to novelty and aesthetics. We can even consider that the perceived relevance of heritage supports creativity (> 0.50). Indeed, for Corsica and Perigee, whose visuals are based on less staged images, the effects are still positive but less marked.

The links between relevance and its sub-variables are very strong (> 0.75), except for Paris where the link between relevance and “ad-self” is less marked (> 0.50). Perhaps this is the beginning of an explanation for the very negative link between “ad-herit”

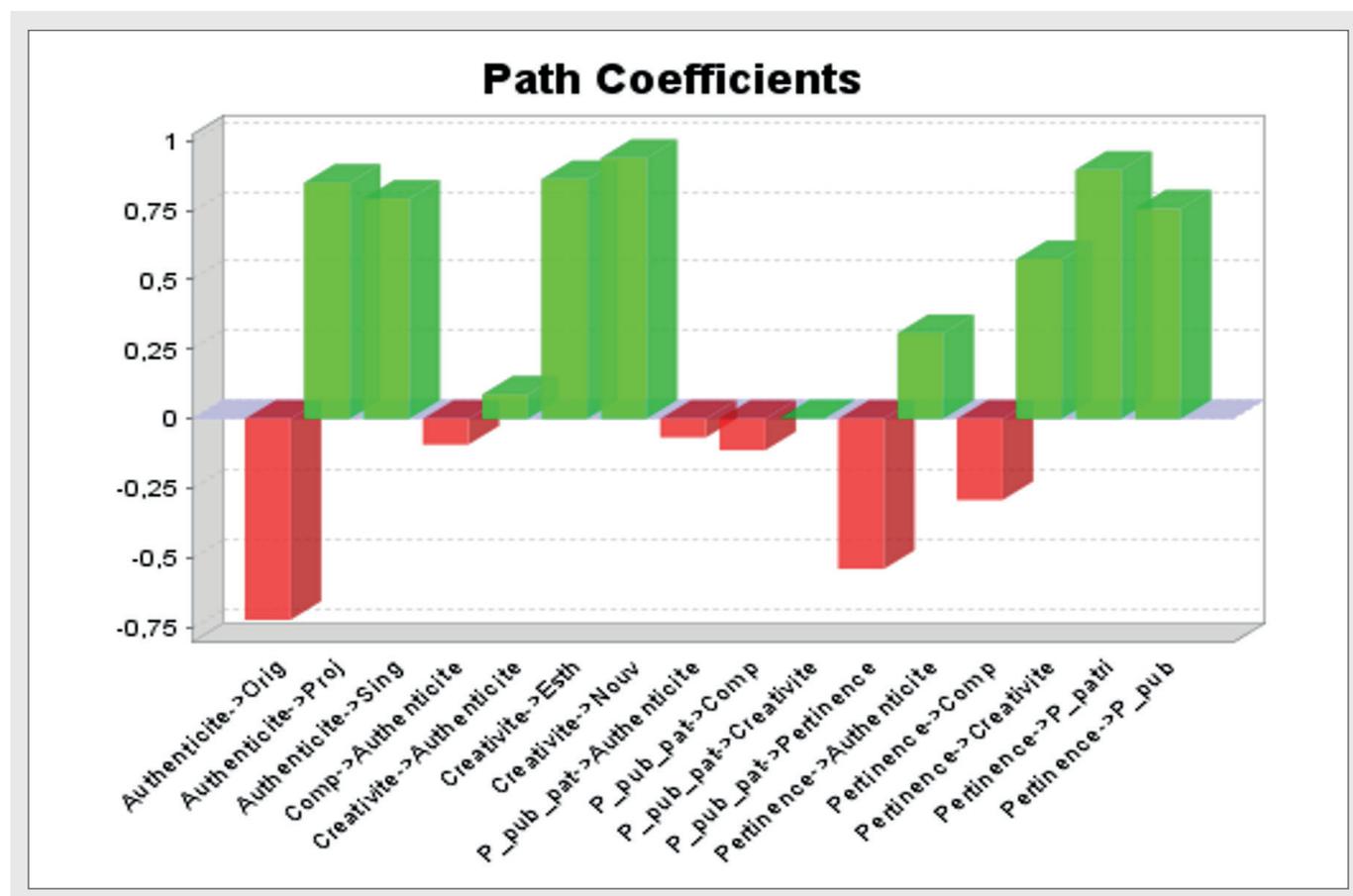


Figure 6 – Causalities for Paris

and relevance? Advertising appears to be the least relevant overall and probably also the least congruent, according to Heckler and Childers' (1992) definition.) Indeed, the “ad-herit” variable, which is very much opposed to perceived relevance, most certainly shows a mismatch between perceived and expected heritage. The narrative and the staging (very positive links between relevance and creativity and authenticity) are not enough to create congruence.

For Greece the relevance-creativity link is stronger (0.50) than the links between creativity and its own variables (aesthetics and novelty, < 0.25). As for the relevance-authenticity link (> 0.75), it is by far the highest of all the destinations, which again makes relevance a construct that explains creativity and authenticity but also the congruence between the respondents and the territory. Finally, for this advertisement, the link of the variable “ad-herit” with complexity is the only one to be significantly positive (> 0.25). One explanation is plausible. This advertisement is not considered as “heritage” in the sense that heritage is perceived as a rather decorative element,

which is corroborated by the somewhat “kitsch” aestheticism of the visual. It is also very symbolic of Greece. To a certain extent, the heritage represented does not require too much elaboration, neither cultural nor narrative. The relevance plays in the direction of congruence as soon as one uses the symbolic lever of the narrative and the stereotypes simultaneously with the lever of the “oblique” staging.

The only negative point is the feedback effect of the staging on the creativity-authenticity link, which highlights the fake dimension of the communication (creativity-authenticity < -0.25 and comp-authenticity < -0.75).

**The case of advertisements more clearly oriented towards heritage**

Corsica and Perigee are the two destinations where all the links between relevance and the other variables are positive, much more significantly in Corsica than for Perigee. The link between the “ad-herit” variable and relevance is the most significantly positive

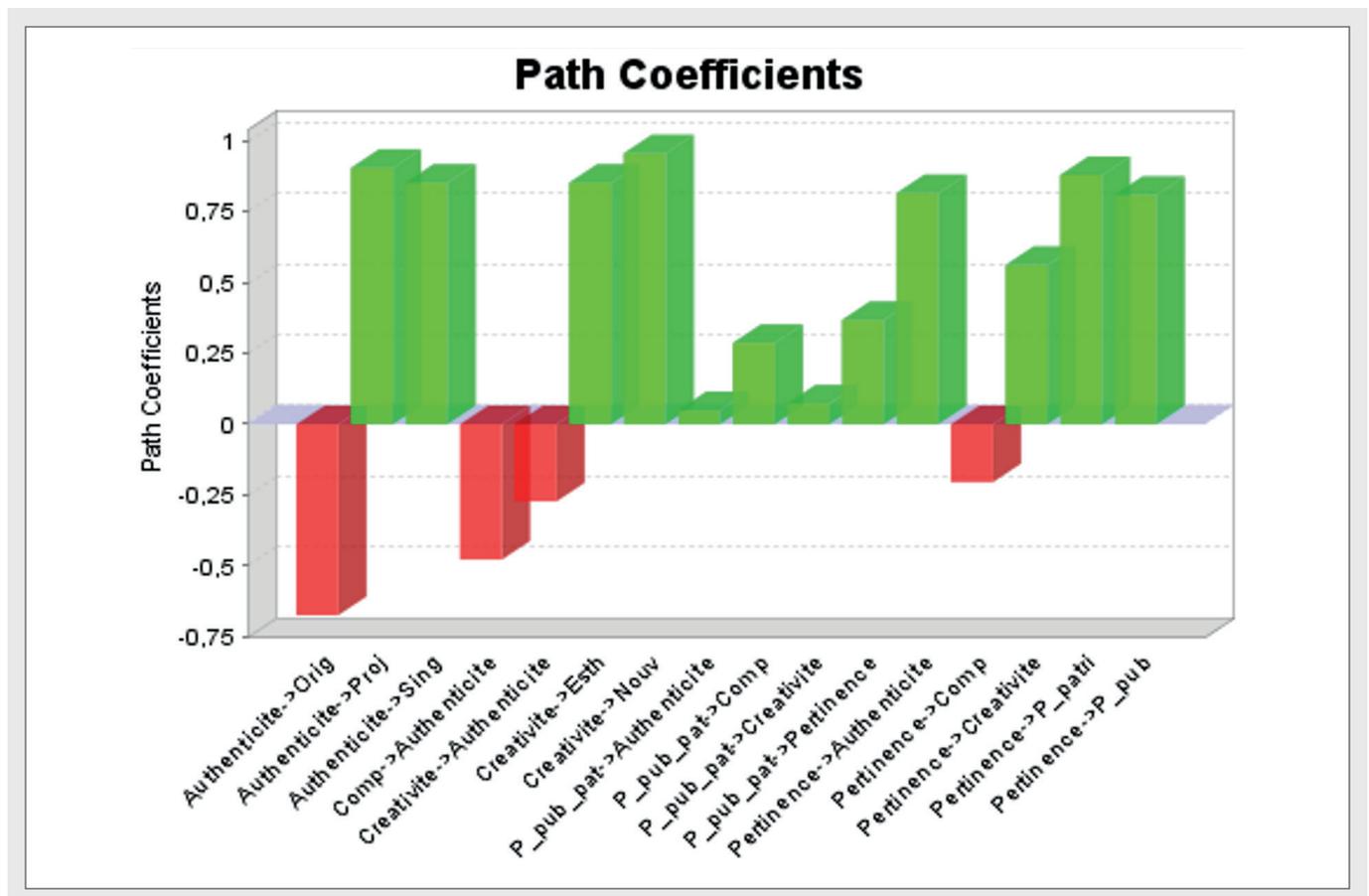


Figure 7 – Causalities for Greece

(>0.50), in contrast to Paris. This reflects the very strong congruence of heritage, advertising and territory. In other words, advertising has meaning for itself, heritage also, and heritage makes sense in this territory. There is no gap between expected heritage and perceived heritage. Heritage is relevant. On the other hand, this “identity” approach, this “heritage fetishism”, probably causes a decrease in the significant link between relevance and creativity (<0.25), whereas the link with authenticity is positive and makes sense (>0.25).

The link between “ad-heritage” and complexity is significantly negative for Corsica (>-0.25) in contrast to what we observed for Greece. We see a certain “logic” here insofar as the advertisement presents a very different construction. The advertisement for Corsica plunges into a landscape a priori without artifice and without staging. The advertisement calls upon a generic landscape but put in the foreground. It is certainly very aesthetic, but, in the absence of a “heritage vector”, it requires, despite everything, to be decoded.

We are faced with a situation that represents the limits of this type of representation, which is at once substantial, non-referential and weakly symbolic. Indeed, advertising invites a cognitive effort probably linked to the path that the subject is obliged to take to identify the meaning. This would be the ontological path according to the vocabulary used by Ryan (2004) insofar as the narrative and the meaning of the image must however be created by the respondent. The exact opposite is true of the Greek advertisement, with its opposite effects in the causality table. The advertisement is highly scripted and the subject is invited to follow the “exploratory” path, the one that is proposed, shown, vectored by the image to get the narrative across.

The last destination presented to the respondents was different. It is in fact an advertisement whose heritage vocation is explicitly stated. As the survey was administered in Perigee, all the respondents could more or less project themselves into the heritage represented, even if it was deliberately framed in close-up and thus de-contextualised. But this framing had

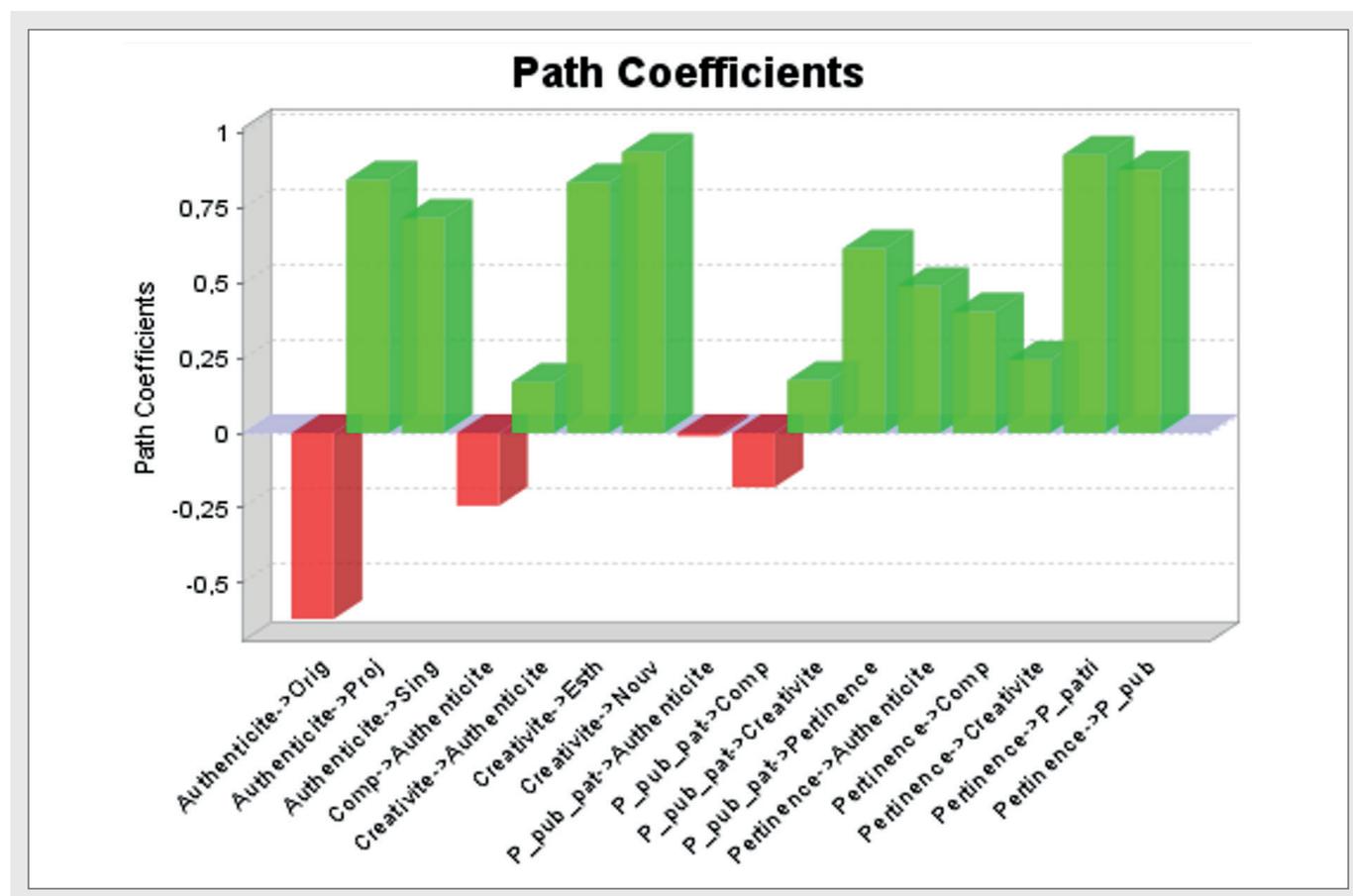


Figure 8 – Causalities for Corsica

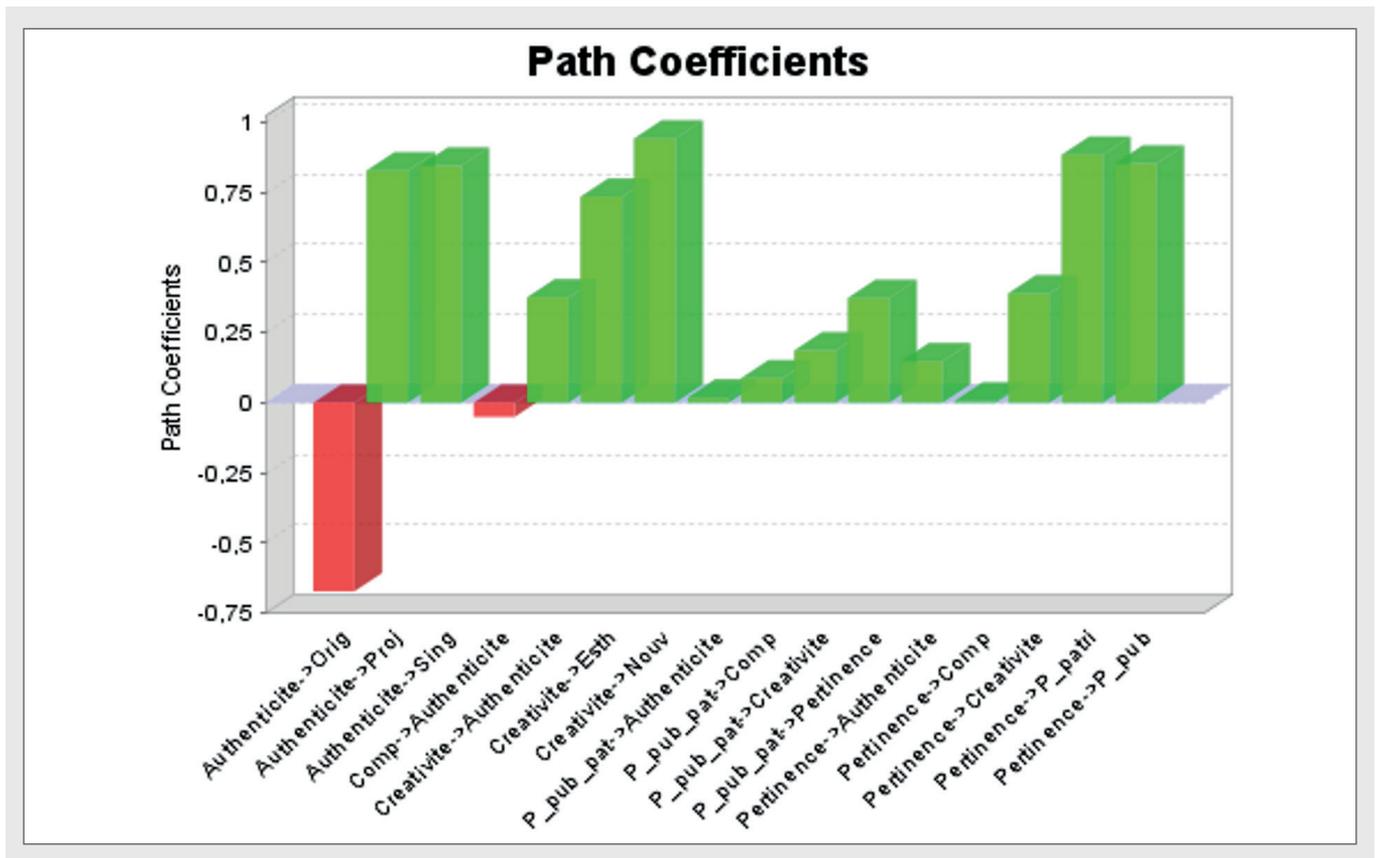


Figure 9 – Causalities for Perigee

the advantage of not creating any bias. The advertisement is completely patrimonial. It is recognised as such by the respondents and the average relevance scores clearly show this.

For this ad, each construct seems to work well in isolation. However, what emerges from the causality table is the very weak impact of relevance on the other constructs, except for its sub-constructs (“ad-self” and “herit-self”). Relevance does not affect complexity. It is only weakly correlated with authenticity. Only the link with creativity works, is a little more active than for Corsica. The least significant links are those between the “ad-herit” variable and the other constructs. The “ad-herit” variable is only significant for relevance. Heritage and advertising, in other words, make sense in their own right, and advertising is relevant to heritage for this territory.

On the other hand, all of the creativity links are significant. The creativity-authenticity link is even the only one to be significant for all the ads presented. We can see that complexity affects authenticity negatively only very weakly.

The interpretation of these causalities and in particular the very weak impact of relevance and “ad-herit” on the other constructs confirms the segmentation of this visual. Advertising is heritrimonial. It acts essentially with relevance only in this sense. Its innovative character is perceived. The teasing imagined by the designers to arouse a re-appropriation of the local heritage probably works partially.

In this sense it is a successful local communication. But for all that, the whole system of re-enchantment, re-appropriation and representation are not activated. Perhaps this is a limitation of a communication that is too essentially local and does not take into account the totality of the viewpoints, notably the tourist viewpoint? Perhaps it is also one of the limits of this type of visuals which detach the heritage from the totality of its imagination, identity and authentic environment? If relevance is the construct that reveals the global appropriation of a heritage in a territory, it operates only slightly in this case.

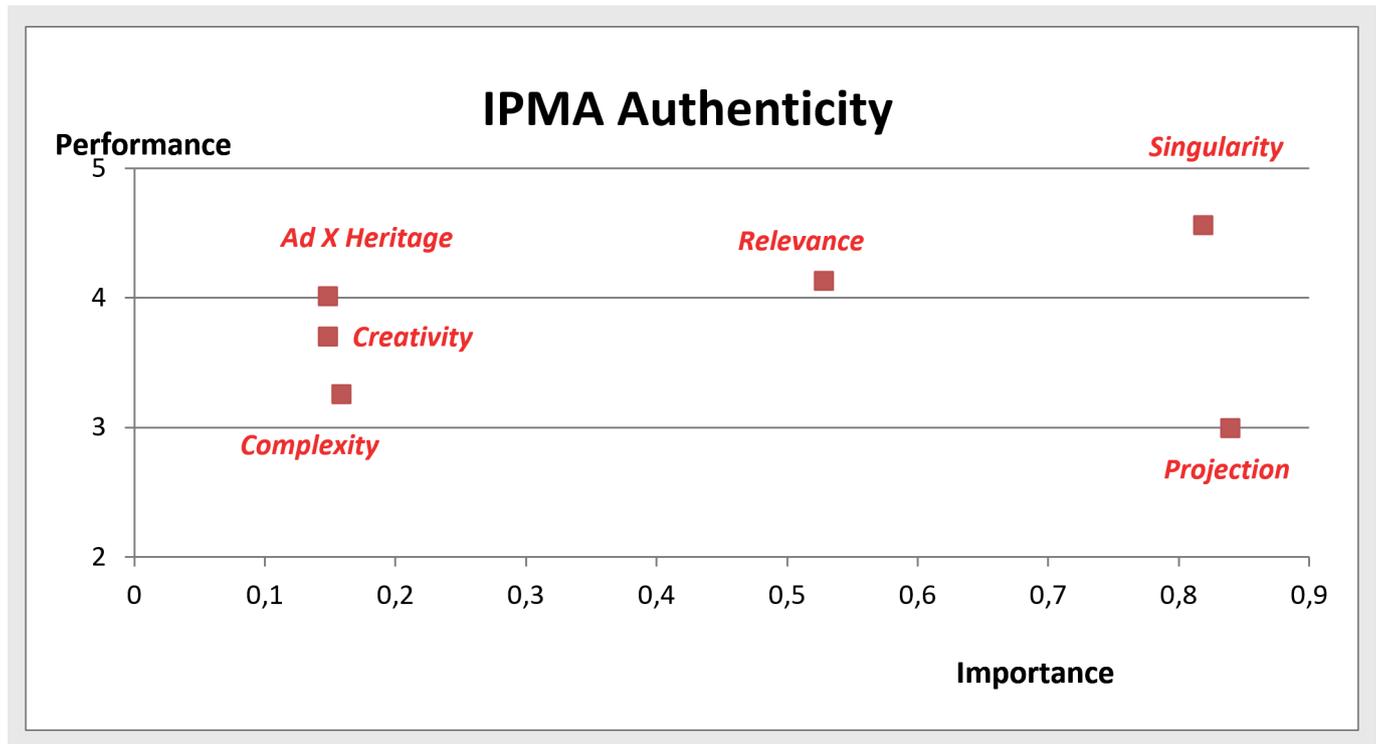


Table 5 – IPMA Summary Chart

## 4. RECOMMENDATIONS USING THE IPMA MATRIX

In order to formulate recommendations that could be of use to managers or communicators of tourism, heritage and culture, we tested the relevance of heritage with a diagnostic tool that uses the score obtained during the extraction of the latent variable by the PLS-SEM method. The IPMA matrix<sup>9</sup> is based on the identification of two dimensions to diagnose the capacity of a model to act, exclusively on an endogenous variable (determined by the model) chosen as target variable. The IPMA matrix provides a bi-dimensional graph, which is a valuable benchmark for management. We have only tested one endogenous variable: the authenticity variable.

We observe a set of variables that have little effect on authenticity, creativity, complexity and “ad-herit”. We recall that the “ad-herit” variable had been removed from the manufacturing of the “relevance” variable. Nevertheless, it should be noted that:

- The performance of the “ad-herit” variable is superior to that of complexity and creativity (IPMA summary table).
- The “ad-heritage” variable does not improve perceived authenticity, but the concept performs well from a managerial point of view.
- Relevance performs well and is important for authenticity.

Indeed, this part of the research shows that if heritage is in the background in the processes of choice (Seloudre, 2015), it nevertheless contributes to the overall construction of the meaning of territorial advertisements and to the understanding of the conditions of congruence.

The notion of heritage relevance (“ad-ego” and “heritage-ego”) associated with the other constructs (creativity and authenticity) allows us to make explicit the process of meaning construction, value emergence and congruence, in the context of the perception of these territorial advertisements and of the

<sup>9</sup> Importance Performance Matrix Analysis.

“territory-heritage-actor” system, between “*re-appropriation, re-enchantment and representations*”.

The analysis shows in particular:

- that the perceived relevance of the representation of heritage in these advertisements is sensitive to the complexity that negatively affects it;
- that it is a construction that strongly contributes to perceived authenticity and perceived creativity;
- that it is an indicator of congruence in association with the “ad-heritage” variable.

Several avenues, each with its own limitations, can be explored to create this “congruence”.

- The case of Greece in particular shows that if advertising uses the symbolic lever in conjunction with the lever of oblique staging, which breaks down the brakes of complexity, the relevance of heritage, perceived creativity and perceived authenticity work as a system. Skilful scripting of a relevant heritage narrative significantly increases perceived authenticity.
- The intrinsic representation of a relevant generic heritage landscape (one could also imagine an intrinsic representation of generic heritage objects), as in the case of Corsica, needs to be explained by vectors of attention in advertising for relevance to function fully with the “ad-heritage” variable.

The “relevance” construct helps to perceive when and how a heritage “makes world” notably when the image uses playful and hedonistic modes of liberation of the imagination (Greece). Intangible heritage, culture, myths, and material heritage contextualized, all scripted, “make world”.

- On the other hand, the advertising on Paris shows the limits of too subtle a game on the expectations of the consumers in terms of culture and heritage which prevents setting up any congruence. We can therefore see when a staging petrifies or atrophies, the imagination is associated with a heritage because of a narrative that

is sometimes too complex or out of sync, or because of the absence of a narrative, which is the case with the visual for Perigee.

- An advertisement that initiates an exclusively patrimonial look (Perigee) in a legitimate context of local communication is not congruent. It is probably relevant from the point of view of a “*city of art and history*” communication. In this sense it constitutes a “*version of the world*” (Goodman, 2006), partly convincing. But it does not activate the whole system of “*identity, imagination, authenticity*”. It reveals the ambiguities of the “heritage/territory/actor” system and its modes of communication, which reflect the compartmentalisation in the system between tourism, culture and heritage. Here, heritage is isolated and locked into a perspective that certainly does not take into account the other's view (Marié, 2005).

Heritage contributes to structuring our environment by giving it a spatial and temporal, identity and global depth. The analysis shows that congruence can be created by generic heritage as well as by emblematic heritage, but that it is necessary to reserve sufficient legibility for it and probably to activate it by a staging that makes sense.

## 5. CONCLUSION

The link between relevance, authenticity and creativity is clearly positive.

On the other hand, the perceived complexity of a communication has a negative impact on the perceived authenticity of the territory. This produces the phenomenon of dissonance that breaks the construction of “making world”. There is thus a validation of our hypothesis of discontinuity of the experience of the heritage imagination. This result is confirmed when segmenting by destination (type of ad).

Four advertisements, Corsica, Perigee, Paris and Greece, show different typologies of responses to territorial narratives. Narrative models and their perception, can be made explicit. These are contingent results that reject the definition of a model of

consensual perception of the “territorial world”. The problem of discontinuities of territorial meaning is thus confirmed. The phenomenon of “stop and go” is proven. The heritage experience appears as an ephemeral latent variable. Moreover, the territorial narrative must integrate a strong tourist WE, which stimulates the crossed imaginations and the will of each one to take part in manufacturing of the territorial identity. An IPMA (Importance/Performance) matrix shows that relevance is highly important and effective for perceived authenticity. The governance of territories, in order to build trust and avoid mistrust, must rely on the verification of congruence and relevance of its communication with the adic.

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