



Event Management and Image Building: Analyzing Affective, Cognitive, and Overall Images in Indonesia's Cultural Industry

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Abstract. The culture produced in the cultural industry has shifted from merely possessing artistic value to prioritizing economic value. One strategic element that can be utilized to support the development of the cultural industry is the organization of events. Event management plays a strategic role in the cultural industry, ensuring the successful transformation of cultural ideas into real experiences that have economic value while strengthening social meaning. Cultural events often serve as platforms to showcase local cultural heritage, traditions, and creativity to a wider audience, both domestically and internationally. This study examines the influence of the event on enhancing perceptions of the cultural sector using a quantitative methodology. The sample used in this study was 70 respondents. Data collection was carried out by asking respondents to complete a questionnaire relating to their experience attending the cultural event and their assessment of the image as a cultural tourism destination. SPSS was used to examine the information collected from the questionnaire. The results show that the Event variable has a significant influence on the Cognitive Image (CK), Affective Image (CA), and Overall Image (CO) of the destination. The t-test shows that the relationship between Event and the three image dimensions has a p-value <0.05 , which indicates a strong and significant influence. Events designed with informative, emotional, and interactive aspects in mind will significantly contribute to the formation of the overall image. In a practical context, the implication is that event organizers need to ensure the quality of the holistic experience to continuously strengthen the overall image.

Keywords: cognitive image; affective image; overall image; event; cultural industry

1. INTRODUCTION

The cultural industry is a sector that plays a crucial role in driving economic development, strengthening regional identity, and enhancing the attractiveness of tourist destinations. As part of the creative industry, the cultural industry offers not only arts-based products and services but also unique experiences that combine traditional values with modern innovation. One strategic element that can be utilized to support the development of the cultural industry is the organization of events. Cultural events often serve as platforms to showcase local cultural heritage, traditions, and creativity to a wider audience, both domestically and internationally (Hernández-Mogollón *et al.*, 2018). According to Getz, events are spatio-temporal phenomena that can be classified based on their size, form, and content. These events have the potential to create direct and indirect impacts on destinations, including promotion, increased tourist visits, and enhanced destination image. Previous research has shown that events, especially large-scale ones known as mega-events, have significant impacts on destinations, such as increased revenue, infrastructure development, and job creation (Dolasinski *et al.*, 2021). However, research on the impact of small-scale events, particularly cultural events, has received little attention, despite their close ties to local identity (Chen *et al.*, 2018).

Small-scale cultural events have unique characteristics that distinguish them from mega-events. These events are typically rooted in local traditions and held in locations with historical and cultural significance. This uniqueness makes cultural events an effective marketing tool for shaping destination image. A positive destination image can increase tourist interest in visiting, build loyalty, and encourage repeat visits. Therefore, a deeper understanding of how cultural events influence destination image is crucial to supporting the sustainable development of the cultural industry. Cultural events are not only a means of entertainment but also an educational tool that can introduce tourists to the richness of local culture. According to Getz, the uniqueness of cultural events often stems from the local atmosphere and context presented during the event. This provides an authentic experience for tourists that can enhance their perception of the destination (Dolasinski *et al.*, 2021).

In the context of globalization, destinations worldwide face increasingly fierce competition to attract tourists. Local cultural identity and uniqueness are significant differentiating factors in shaping a destination's image. Organizing cultural events can be an effective marketing strategy to introduce local traditions while strengthening the destination's appeal. Destination image is a key factor influencing tourist preferences and behavior when choosing a destination. Echtner and Ritchie explain that destination image is formed through a combination of cognitive and affective elements. Cognitive image refers to tourists' factual perceptions of a destination, such as the quality of infrastructure, facilities, and tourist attractions. Meanwhile, affective image involves tourists' emotional responses to the destination, such as feelings of happiness, comfort, or awe experienced during the visit (Haarhoff, 2018). These two elements, when combined, produce an overall image that forms the basis for tourists' evaluations of the destination. In the context of cultural events, these cognitive and affective elements are strongly influenced by the quality of the event, the uniqueness of the content, and its alignment with local identity. Therefore, well-planned cultural events can not only enhance a destination's image but also help strengthen the emotional connection between tourists and the destination (Hernández-Mogollón *et al.*, 2018). Most research on events focuses on the economic impact of mega-events, such as increased revenue and infrastructure investment in major cities. Research on the impact of small-scale events, particularly cultural events, is still limited despite their potential significant contribution to destination image. In this context, this study aims to fill this gap by exploring how small-scale cultural events can influence destination image formation, particularly through cognitive and affective elements.

2. LITERATURE REVIEW

Cultural Industry

The cultural industry is a combination of two words with distinct meanings. According to the Big Indonesian Dictionary (KBBI), industry is an activity related to the processing or processing of goods using machines. Meanwhile, culture refers to customs and habits that have become part of society and are often difficult to change. In this context, the cultural industry refers to a process in which culture is mass-produced and commercialized for the purpose of economic gain. This phenomenon involves various cultural products such as films, music, performing arts, and others, produced to meet market demand and developed into marketable commodities. The concept of the cultural industry was initially proposed by Max Horkheimer and Theodor Adorno of the Frankfurt School in the 1930s at the University of Frankfurt. The Frankfurt School's primary focus was studying the relationship between culture and society. They observed that culture, which should be an expression of societal values, had become a commodity in the capitalist system. Horkheimer and Adorno criticized how mass media, such as film and radio, play a role in cultural production that prioritizes economic interests over the culture's inherent values. This causes the culture produced to lose its essence and truth, ultimately becoming a mass product that is continually produced and distributed without regard for its cultural quality.

According to Horkheimer and Adorno, the culture produced in the cultural industry has shifted from merely possessing artistic value to prioritizing economic value. Cultural products such as films, music, or television programs are now often created for the purpose of achieving financial profit, without considering their inherent cultural meaning. In this context, the media industry produces a culture that is uniform and repetitive, where existing standards of value often emphasize popularity and market appeal, rather than the cultural richness itself. As a result, cultural products often lose the depth of meaning they hold in traditional societies and focus solely on what is acceptable and liked by a wide audience. The demand to produce engaging and continuously evolving content has led the media industry to increasingly prioritize the profits derived from cultural products. For example, the film industry often produces films with similar themes and proven formulas, such as teen romances filled with humor and relatable love stories. While these films may not offer any cultural innovation or renewal, their well-received audiences often find them reproducible in sequels or newer versions. This reflects how the cultural industry often prioritizes market interests over the authenticity or depth of the cultural values they convey.

Over time, production processes in the cultural industries have increasingly shifted toward cost reduction and efficiency, often at the expense of quality or profound cultural value. In this regard, the cultural industries are no longer oriented toward the creation of authentic works of art, but rather toward the production of goods that can be sold at high prices. This separation between culture and the economy leads to "alienation" for workers in the industry. This alienation occurs when workers feel separated from their work, which is viewed solely as a means to economic gain rather than as a meaningful form of cultural expression. This also reflects how workers in the cultural industries, such as playwrights, actors, or musicians, often lack control over the work they produce, as all decisions are influenced by economic and market interests. Ultimately, the cultural industries reflect the dynamics between economics, art, and consumerism. While these industries are capable of producing widely loved cultural products, they also raise questions about the extent to which authentic cultural values can be maintained within a capitalist context that prioritizes profit. This increasingly commodified cultural production process has had a significant impact on how society consumes culture, as well as the ways in which it is produced and consumed. For example, the K-pop music industry, driven by large corporations, demonstrates how culture can be mass-produced while prioritizing economic interests. This demonstrates how the cultural industry operates within a capitalist system, where cultural products are no longer solely about artistic value but also about maximizing profits (Aurel, 2020).

Destination Image

Destination image is an important concept in tourism and is often equated with destination branding. While the two concepts are interrelated, destination image is only one element of the broader concept of destination branding. According to Li and Kaplanidou (2013), destination image refers to the perceptions and impressions visitors have of a place, often shaped by their personal experiences and interactions with the destination. Destination branding, on the other hand, involves the strategic creation and management of a destination's identity, encompassing a variety of factors, including the destination's image itself. Stepchenkova and Mills (2010) further differentiate the two, stating that a brand encompasses the collection of associations and experiences connected to a place, extending beyond the image itself. With the continued rise of cultural tourism worldwide, many destinations have begun to utilize local events as a way to shape and enhance their image on the international stage (Kruger & Wiljoen, 2019). These events serve as opportunities to showcase a destination's unique qualities, including its culture, heritage, and lifestyle. The image tourists develop of a destination is the result of both cognitive and affective factors. Cognitive image

refers to more rational, fact-based perceptions of a destination, such as its infrastructure, attractions, and facilities, while affective image encompasses emotional reactions and feelings associated with the place. The interaction between these two dimensions forms the overall image of the destination, which influences tourists' evaluations of the destination (Hernández-Mogollón *et al.*, 2018).

Research shows that cognitive factors tend to have a greater influence on the overall image of a destination than affective factors (Tapia *et al.*, 2019). This suggests that tourists are more likely to form their image of a place based on tangible, objective factors such as available attractions and facilities, rather than solely on their emotional experiences. Nevertheless, affective factors still play a significant role, especially when it comes to creating lasting impressions and emotional bonds with the destination. Therefore, events that highlight a destination's cultural offerings can enhance both cognitive and affective images, providing a more comprehensive picture of what the destination has to offer. Within the context of cultural events, cities and regions often seek to enhance their image to create a competitive advantage. According to Evans, hosting cultural events can have a significant impact on how a destination is perceived, both cognitively and affectively. These events allow destinations to present themselves in new and engaging ways, thus influencing tourists' perceptions and encouraging them to form a positive overall image of the place. Huh *et al.* suggest that cultural events can play a significant role in shaping destination image, with cognitive factors having a stronger influence on how a destination is evaluated (Hernández-Mogollón *et al.*, 2018).

Event

An event is used to describe an occurrence of particular significance or impact, often involving the participation of those involved. Events can range from small gatherings such as business meetings to large events such as music festivals and international exhibitions, each with its own distinct purpose and relevance. These events also have a significant impact on society and culture, both directly and indirectly. An event is an occasion organized by an individual or group, often related to cultural, traditional, or religious aspects. This type of event usually has a specific purpose and is held at a specific time to commemorate something significant in people's lives. Events are closely connected to the local community, which participates in the celebration or activity. For example, many religious or cultural celebrations involve the community in their planning and implementation, making them an opportunity to strengthen social and cultural bonds (Nafsa and Wahyuni, 2022). Events are planned, purposeful activities that occur within a defined timeframe. They emphasize the importance of aesthetics, emotions, and social interaction in each event. This means that, in addition to

practical or functional goals, events also focus on creating experiences that engage the emotions and interactions between participants. This creates a profound atmosphere for participants, extending beyond mere physical presence at the venue and encompassing valuable emotional and social dimensions.

According to Muhardi (2018), events are organized with a specific purpose and taking into account the interests and messages they wish to convey. A key aspect of these events is the active involvement of participants who interact with various elements such as people, place, time, and facilities. In this sense, an event is not just a physical gathering, but also an experience that builds relationships between organizers and participants. This broader concept of an event also encompasses other elements, such as promotion and facility arrangement that support the overall goal of the event. In this regard, Suhendro and Riandi (2020) further explain that an event is an organized occurrence with a specific purpose, involving interaction between organizers and participants. They also highlight that each event has a limited time and place, which adds a sense of exclusivity and urgency for participants. Important elements associated with an event include people, activities, facilities, and promotion, all of which serve to support the smooth running and success of the event. With this approach, an event is expected to be more than just an event, but also a tool to convey a specific message or goal. Events play a crucial role in the social, cultural, and economic life of a community. The success of an event depends heavily on careful planning, proper organization, and active participant involvement. A well-designed event not only benefits organizers and participants but also contributes to the development of local culture and the economy. As the events industry continues to grow, the challenge of creating innovative, engaging, and meaningful events for diverse audiences is also increasing, given the increasingly complex needs and expectations of participants.

3. RESEARCH METHODE

This study examines the influence of the event on enhancing perceptions of the cultural sector using a quantitative methodology. Because it allows for the collection and analysis of statistically testable numerical data, a quantitative method was chosen. The purpose of this study is to determine and measure how the event relates to several aspects of destination image, including overall, emotional, and cognitive aspects. Through the use of a structured measurement instrument, this study will provide a clear understanding of the event's influence on tourist perceptions. The population in this study are visitors who attend cultural events held in Jakarta, specifically at popular cultural tourist attractions in the city, such as cultural centers, art festivals, or other cultural events. The sample used in this study was 70 respondents, and

they were selected through purposive sampling according to certain standards. Data collection was carried out by asking respondents to complete a questionnaire relating to their experience attending the cultural event and their assessment of the image as a cultural tourism destination. This sample size was determined to obtain representative data that can be used to analyze the event's impact on destination image. SPSS (Statistical Package for the Social Sciences) was used to examine the information collected from the questionnaire.

4. RESULT AND DISCUSSION

Table 1. Descriptive Statistical Test.

Variable	N	Minimum	Maksimum	Mean	Std. Deviation
Event (E)	70	12	15	13.86	1.089
Cognitive Image (CK)	70	20	25	23.00	1.407
affective image (CA)	70	16	20	18.71	1.136
Overall Image (CO)	70	12	15	13.60	1.030

Based on the results of the descriptive statistical tests in Table 1, the Event (E) variable has a minimum value of 12, a maximum of 15, an average (mean) of 13.86, and a standard deviation of 1.089, indicating a relatively high and consistent level of perception of the event among respondents. The Cognitive Image (CK) variable has the highest average value of 23.00 with a value range of 20-25 and a standard deviation of 1.407, reflecting positive and diverse evaluations regarding the cognitive attributes of the destination. The Affective Image (CA) variable has a mean of 18.71 with a value range of 16-20 and a standard deviation of 1.136, indicating that respondents generally have a good affective assessment of the destination. Meanwhile, the Overall Image (CO) variable shows a mean of 13.60 with a value range of 12-15 and a standard deviation of 1.030, indicating a stable overall perception of the destination.

Table 2. Normality Test (Kolmogorov-Smirnov Test).

Variabel	Kolmogorov-Smirnov Z	Sig. (p-value)
Event (E)	0.961	0.315
Cognitive Image (CK)	0.787	0.566
affective image (CA)	0.931	0.354
Overall Image (CO)	0.890	0.406

Based on the results of the Kolmogorov-Smirnov normality test, all research variables showed p-values greater than 0.05: Event (0.315), Cognitive Image (0.566), Affective Image (0.354), and Overall Image (0.406). This indicates that all four variables are normally distributed. Therefore, the assumption of normality in the research data has been met, allowing parametric analyses, such as linear regression or path analysis, to be conducted appropriately to examine the relationships between variables. The normality test was conducted to determine whether the research data used were normally distributed. Data normality is crucial because it is one of the basic assumptions in the use of parametric statistical analyses, such as linear regression and path analysis. In this study, normality testing was conducted using the Kolmogorov-Smirnov test. The basis for decision-making is that if the significance value (p-value) is greater than 0.05, the data are considered normally distributed. If the significance value is less than 0.05, the data are considered abnormal.

Table 3. Regression Test.

Relationship	B	Std. Error	Beta	t-value	Sig. (p-value)
Event → CK	1.248	0.230	0.672	5.432	0.000
Event → CA	1.139	0.229	0.639	4.983	0.000
Event → CO	0.940	0.248	0.523	3.789	0.001

Path analysis results indicate that events in the cultural industry have a significant influence on the formation of cognitive image, affective image, and overall image. The strongest influence occurs in the Event to Cognitive Image path ($\beta = 0.672$, $t = 5.432$, $p = 0.000$), indicating that event implementation is highly effective in shaping participants' rational perceptions, such as the quality of the organization, the clarity of information, and the functional value of the event. This finding aligns with the theories of destination image and brand image, which emphasize the role of external stimuli in shaping cognitive assessments (Echtner & Ritchie, 2003). Furthermore, events were also shown to have a significant impact on Affective Image ($\beta = 0.639$, $t = 4.983$, $p = 0.000$). This suggests that events are not only

evaluated rationally but also evoke positive emotions, such as pleasure, joy, and emotional engagement in the audience. This affective factor is important in the cultural industry because it can enhance a deeper customer experience (Hosany & Gilbert, 2010). Furthermore, events significantly influenced Overall Image ($\beta = 0.523$, $t = 3.789$, $p = 0.001$). Although this influence was lower than the cognitive and affective dimensions, this confirms that the overall image is the result of an integration of cognitive and affective experiences built through events. Thus, events in the cultural industry context play a strategic role in shaping the audience's overall perception of a brand, destination, or organizing institution. Theoretically, these results support the image formation model, which states that the overall image is formed through a combination of cognitive and affective aspects (Baloglu & McCleary, 1999). From a managerial perspective, the implication is that event organizers in the cultural industry need to balance the informative and emotional aspects in designing their programs to create a sustainable positive image.

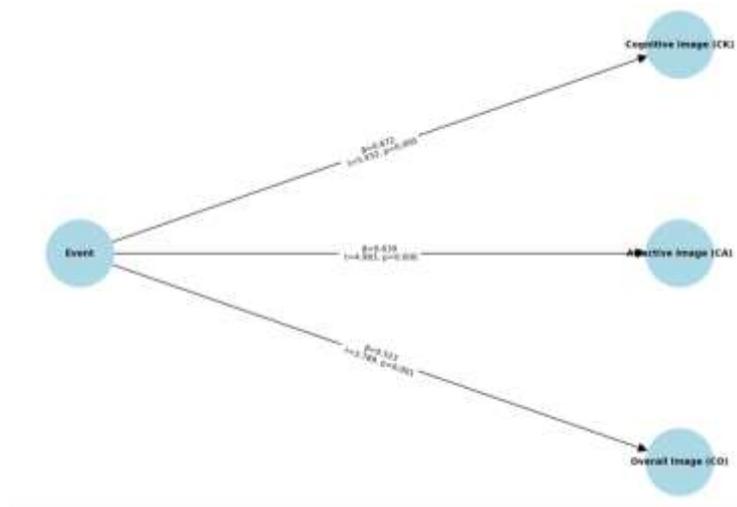


Figure 1. Regression Test.

In the cultural industry, affective image is crucial because it directly relates to the aesthetic experience and emotional satisfaction of visitors (Hosany & Gilbert, 2010). If an event is able to engage the audience's affective side, it is more likely to create loyalty and a desire to recommend the experience. The effect of the event on Overall Image ($\beta = 0.523$, $t = 3.789$, $p = 0.001$) indicates that the overall image is formed as a result of the integration of cognitive assessments and affective experiences. Although its influence is relatively lower than the cognitive and affective dimensions, the overall image remains crucial because it forms the final impression that remains with the audience after attending the event. This supports the model of Baloglu & McCleary (1999), which states that the overall image is the outcome of the

interaction between cognitive and affective perceptions. Thus, event managers must understand that event success is measured not only by technical or emotional aspects, but by the overall impression formed. In the context of cultural industry management in Indonesia, these findings have important practical implications. Indonesia, as a country with extensive cultural diversity, can utilize events as a strategic means to communicate cultural values to both domestic and international audiences. For example, cultural festivals or traditional and modern music concerts can be designed to emphasize both cognitive (information, program quality) and affective (emotion, entertainment, and engagement) aspects. In this way, events can create a positive overall image and strengthen the position of Indonesia's cultural industry in the global market. Managerially, cultural event organizers need to integrate experience-based marketing strategies to maximize cognitive and affective effects. For example, the use of interactive digital technology can strengthen the cognitive image by providing easily accessible information, while cultural storytelling can enhance the emotional connection of participants. If these strategies are implemented consistently, the overall image of the event will be strengthened, ultimately driving the growth of Indonesia's cultural and creative tourism industries.

The influence of Cognitive Image (CK) on events

The analysis results show that events have a positive and significant effect on Cognitive Image (CK), with a regression coefficient of 1.248 and a significance level of 0.000 (<0.05). This means that the better the quality or experience of an event, the stronger the cognitive image formed in individuals. Cognitive image encompasses the audience's rational perception, knowledge, and understanding of an object, such as a destination, brand, or activity. In other words, events can strengthen participants' cognitive knowledge and awareness because the experience gained from the event provides information, broadens horizons, and fosters a clearer understanding of the promoted object. This finding is also demonstrated by the standardized beta value of 0.672, indicating a strong influence. The results show that events have a positive and significant effect on Cognitive Image (CK), with a regression coefficient of 1.248 and a significance level of 0.000 (<0.05). This indicates that the better the quality of the event, the stronger the cognitive image formed in participants. Cognitive imagery relates to the audience's knowledge, understanding, and rational perception of an object, such as a destination, brand, or activity. This means that through events, participants gain new information and experiences that can broaden their horizons and form clearer and more structured perceptions. The standardized beta value of 0.672 also indicates that the event's influence on cognitive image

formation is quite strong, making it a strategic instrument in enhancing audience cognitive understanding and awareness.

The influence of Affective Image (CA) on events

The analysis results show that events have a positive and significant effect on Affective Image (CA) with a regression coefficient value of 1.139 and a significance level of 0.000 (<0.05). This means that the higher the quality of an event, the stronger the affective image formed in participants. Affective image is related to the emotional aspects, feelings, and attitudes of the audience towards an object, such as a destination, brand, or activity. Through events, participants not only gain informative experiences, but also pleasant, interesting, and impressive emotional experiences that can foster positive emotional bonds. The standard beta value of 0.639 indicates a fairly strong influence, so it can be concluded that events are an important factor in building emotional closeness and positive perceptions of participants towards the promoted object.

The influence of Overall Image (CO) on events

The results of the study indicate that events have a positive and significant effect on Overall Image (CO) with a regression coefficient of 0.940, a t-value of 3.789, and a significance level of 0.001 (<0.05). This means that the higher the quality of an event, the more positive the overall image formed in the minds of participants. Overall image represents a combination of cognitive (knowledge/rational) and affective (emotion/feeling) perceptions that ultimately form a comprehensive evaluation of an object, be it a destination, brand, or activity (Baloglu & McCleary, 1999). Thus, events function as a medium that not only strengthens information and emotions separately but also integrates them into a more positive overall perception. The standard Beta value of 0.523 indicates a moderate, but still significant, influence in image development strategies. This finding is in line with the research of Beerli & Martín (2004) which emphasized that events are one of the important external stimuli in forming an overall image, because they are able to influence both cognitive and affective dimensions simultaneously.

The influence of events on the formation of overall image can be explained through the event's function as an external stimulus. Beerli & Martín (2004) emphasized that direct experiences individuals gain from an activity, including events, can shape an overall image because these experiences stimulate both cognitive dimensions (e.g., new knowledge gained) and affective dimensions (e.g., feelings of satisfaction and joy). In other words, a high-quality event will result in a positive experience that automatically internalizes the overall image of the destination or brand it represents. This finding also aligns with research by Kislali,

Kavaratzis, & Saren (2016), which states that the overall image of an object, particularly in the context of tourism and branding, is influenced by the consistent accumulation of experiences, including participation in events. Therefore, events designed with informative, emotional, and interactive aspects in mind will significantly contribute to the formation of the overall image. In a practical context, the implication is that event organizers need to ensure the quality of the holistic experience to continuously strengthen the overall image.

5. CONCLUSION

Based on the results of this study, it can be concluded that the Event variable has a significant influence on the Cognitive Image (CK), Affective Image (CA), and Overall Image (CO) of the destination. The t-test shows that the relationship between Event and the three image dimensions has a p-value <0.05 , which indicates a strong and significant influence. In addition, the regression test revealed that any increase in the Event factor can improve the destination image in terms of cognitive, affective, and overall. Therefore, cultural events play an important role in shaping a positive image of the cultural industry, both in terms of rational and emotional perceptions of tourists.

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