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# Developing Island Identities Through Citizen Approaches? The Contribution of Cultural Rights Exploratory Approach by Two Islands in Brittany

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## Introduction

Academic work on territorial marketing as a tool for the strategic development of a nation, region, department, commune or city developed in the late 1990s (Kotler et al., 1993) and led researchers to consider the territory as a tourist destination as a brand (*place branding*). The image of a tourist destination is a global assessment that is crucial for the formation of preferences and the choice of tourist destination (Jenkins, 1999; Echtner and Ritchie, 2003; Bartikowsky et al., 2008). In a context of global competition, being able to create a good image has become a survival challenge for tourist destinations (Chevrier, 2007). It plays a crucial role in the decision making of the future traveller in terms of perception, preference and choice of destination (Milman and Pizam, 1995; Jenkins, 1999, Tasci and Gartner, 2007). These reflections lead us to question the specific case of small islands, an area of research that has not yet been sufficiently explored to date.

The identity of island territories is generally constructed from top-down and "institutionalized" political logics. The decisions on the basis of the images of the territory come from tourism observatories and are the result of political choices. While territorial marketing is mobilized, it is most often part of a supply-side approach by combining different levers of action such as tourism of heritage resources, economic attractiveness, the residential economy and cultural events, such as festivals. However, in the race for differentiation between territories and in particular islands, these approaches have their limits, particularly in terms of perceived authenticity (one of the main expectations of tourism consumers today). So how external economic and tourism development issues can be coordinated with local territorial issues, in a way that is inclusive of the populations and resources involved, particularly by identifying cultural resources as understood by cultural rights?

Thus, strategic approaches to attractiveness should be favoured in a holistic and ecosystemic perspective to enable the synergy of local resources (in terms of imagination, stories, cultural, craft and artistic know-how). To deploy a renewed island territorial marketing, it would be necessary to implement participatory projects and methodologies to meet the following challenges: How to create a common culture? How to promote citizen tourism? How to reveal the identities involved? The study of residents' attitudes or perceptions (Ap, 1990) towards tourism has been the subject of a great deal of research for more than forty years (see Garzia et al., 2015 for a review). Some have focused on island residents (e.g. Ribeiro et al., 2017; Castillo et al., 2012; Nunkoo & Gursoy, 2012). In particular, they have shown their influence as factors of the attractiveness of a destination (Getz, 1994). They have an impact on the image destination. Among the many communication tools to express and promote this image, the website is an essential strategic lever, both from the point of view of the local community

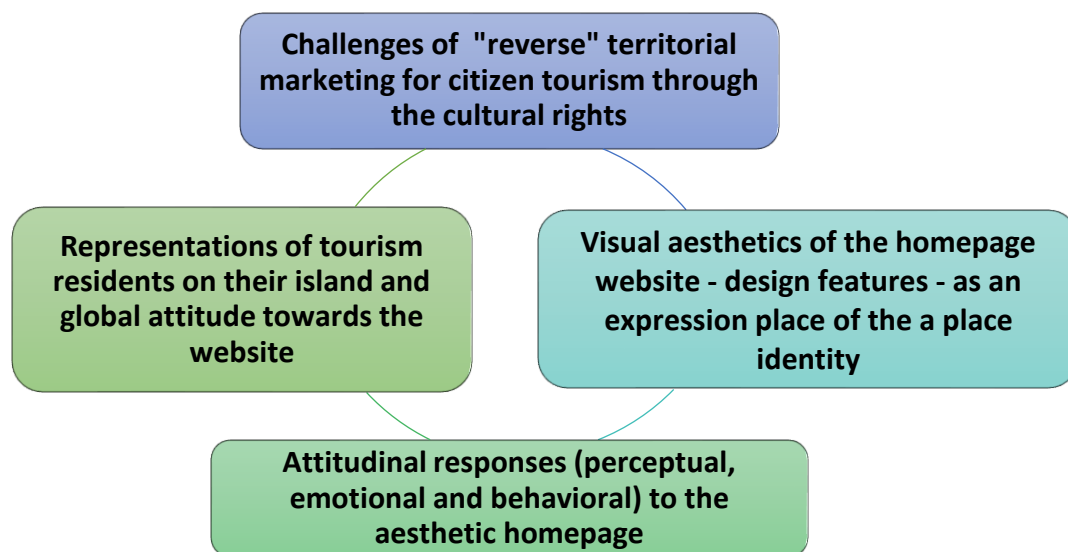
(Law, Qi & Buhalis, 2010) and that of the visitor (Zhang, 2015). What about the resident's point of view? What does he/she think of the representation of his island on the web? To what extent would their active participation in a co-creation process (Turner & Shockley, 2014) allow a more authentic, realistic visibility, thus enriching its sense of well-being in its living space as well as the visitor experience (Sugathan & Ranjan, 2019)?

Our exploratory research proposes to analyse the challenges of "reverse", harmonious and effective territorial marketing. The aim will be to analyse the representations present in order to enhance their capacity to generate new sources of differentiation of the island territory. How can the aesthetics of the homepage, as a place where the desired identity is digitally expressed, have an impact on attitudes and in particular on the behavioural responses of potential visitors and contribute to a renewed imagination? We focus on the visual aesthetic factors of the homepage. They contribute to the practicality and readability of content (Tractinsky et al., 2000; Kim et al., 2003), determine image (Schenkamn and Jonsson, 2000) and have affective, emotional and behavioural consequences such as the desire to go to the site (Damak, 2018). We investigate what could be the contribution of the aesthetic dimensions of cognitive designs versus relational, experiential and emotional designs in the field of territorial communities, in particular the islands of Brittany. The case of the websites of the islands of Brittany in France is justified by the strategic challenge that these places represent today in terms of the tourist attractiveness of the region, the awareness of the need for more active citizen participation for a harmonious, efficient and sustainable tourism of these places and therefore the need to develop more academic research on these subjects.

We present the theoretical framework and our research hypotheses and then the methodology of an exploratory study on the perception of the aesthetics of the homepages of websites of two small islands in Brittany - *Belle-île en Mer* and *Ile aux Moines* - and its influence on the emotional and behavioural dimensions. Following the presentation of the results, we conclude with the theoretical and managerial implications, limitations and future research.

## **1. Theoretical framework**

The theoretical framework is organized around four research fields (Figure 1): 1) Challenges of "reverse" territorial marketing for citizen tourism through the prism of cultural rights; 2) The visual aesthetics of the website homepage - design characteristics - as a place to express the identity of a local community; 3) Attitudinal responses (perceptual, affective and behavioural) to the browser's homepage; 4) Representations of tourism residents on their island and global attitude towards the website.



**Figure 1. Research fields**

### **1.1. The challenges of "reverse" territorial marketing for citizen tourism through the prism of cultural rights**

Today, all territories are confronted with the need to differentiate themselves in order to consolidate their economic attractiveness and promote tourist flows. However, the limitations of top-down approaches are now well established. They are most often based on speeches created by communication agencies and chosen by elected politicians. However, in order to increase political legitimacy, it is now a question, in a time of valuing participatory and citizen-based approaches, of involving the actors involved in the ecosystem more broadly. These represent a very fertile "*imaginary reservoir*" in terms of image. This includes identifying cultural resources as understood by cultural rights: "*The rights of a person, alone or in common, to choose and express his or her identity, to access cultural references, as well as all the resources that are necessary*" (Meyer-Bish, 2010, p. 6). Culture thus covers "*the values, beliefs, convictions, languages, knowledge and the arts, traditions, institutions and lifestyles through which a person or group expresses its humanity and the meanings it gives to its existence and development*" (Fribourg Declaration, 2007, art. 2.a). The vision of an exclusive strategy is gradually retreating in favour of a holistic dynamic based on wider spectrum territorial marketing; its imaginary foundation can be the narrative of the territory based on different sources of legitimation.

#### **Growing fractures between shared narratives and territorial identities**

Lussault (1997) announced this systematic narrative of the territories. These strategies are thus based on storytelling as a privileged tool for affirming and promoting the singularities of the territory. This logic pushes public authorities

to build and disseminate more and more speeches likely to feed an imagination of places, spaces and territories, in order to multiply their power of evocation. Thus, « identity has gradually become once again a privileged tool for affirming and promoting singularity in a context (...) where the global system appears increasingly open and competitive (...) » (Lussault, 1997).

Through the narrative, territorial identity is constructed by a "conversion that is both complex and selective, with major social actors working (...) to promote new forms, new sites offered as references to the population" (Lussault, 1997).

### **The emergence of territorial marketing, an opportunity to generate holistic stories**

Territorial marketing is the appropriation, by territories (and their institutions) of the principles of commercial marketing (Kotler, 2006). The best definition would undoubtedly be: « *how to make my city, my territory, a beautiful and desirable thing for those who live there and for those I wish to seduce and attract?* » (Meyronin, 2015). Thus, according to the author, territorial marketing would be deployed according to three dynamics:

- an identity that must be defined, forged, promoted, developed and defended ;
- actors that must be convinced, federated, mobilized, valued but also attracted ;
- projects that must be thought of, positioned, led, promoted and generated.

This new quest for attractiveness reinterprets the games of actors, who are associated with the creation of the territory. The narrative from the present imagination becomes a project tool, forged by designers who will reveal the implicit and latent cultural resources of the territory. They could be tangible and intangible. These local democracy operators will thus bring people's cultural rights to life. They will be able to address populations that need to be empowered to propose and build projects themselves (strengthening their empowerment). They will then be able to relay these collaborative productions to instances that have the legitimate power to act. The use of cultural rights is therefore essential to regenerate the foundations of a territory's identity.

### **1.2. The visual aesthetics of the homepage of the website, a place to express the identity of a local community - an island**

Territorial identity is a very vast field: practitioners and researchers in geography and sociology are wondering what makes up the "essence of a territory". The identity of a territory as a brand delimits a field of competence, potentialities, legitimacy lasting over time (Kapferer, 1998). A website interacts with its users through the visual components that are essential to the expression of this identity (Breakenrige, 2001).

## **Importance of the homepage**

The first visual impression of the homepage is crucial because it instantly exposes the identity of the place. Tractinsky and al. (2006) show that users form an immediate aesthetic impression of web pages. Thus, the homepage of a territory, the first front door, the "showcase" of the place, a visual object of identity expression of the place, should create a relationship of empathy and constitute an attractive interface with the visitor (Nielsen, 2000). Visual and aesthetic attributes should create pleasure, appeal, desire and contribute to future choice.

## **The visual and aesthetic attributes of a homepage**

Visual attributes are defined from the most concrete level (buttons, icons, shape, typography, colour, layout, presence or absence of text and images and their organization in space) to a more abstract level such as balance, contrast, harmony. The concept of visual attributes emanates from Gestalt theory, which states that the whole is more than the sum of its parts (Koffka, 1935; Kohler, 1929). In the Internet domain (Park et al., 2005; Pearson et al., 2000; Kim et al. 2003; Lindgaard et al., 2006), users perceive a screen page as a whole and not as a group of separate elements (Lavie and Tractinsky, 2004; Pearson and Schail, 2003). Park, Choi and Kim (2005) summarize the studies that explored the subject around 11 visual attributes from design theories: balance, harmony, symmetry, movement, rhythm, contrast, proportion, unity, simplicity, density, regularity. Lavie and Tractinsky (2004) and Tractinsky and al. (2006) develop a two-dimensional scale - *classical aesthetics* and *expressive aesthetics* - to measure the overall aesthetic quality of web pages based on individual visual attributes. Classical aesthetics corresponds to order and clarity, a classic notion of what constitutes aesthetic design; expressive aesthetics is manifested through originality, creativity and the ability to break conventions. In addition, studies have been carried out on *structural design* (Mayé, 2013). This involves the detailed decomposition of the object's structure - the shape, typography, colour, element layout, presence or absence of text and images and their organization in space (Kim, 2000).

## **1.3. Attitudinal responses (emotional and behavioural) of the visitors' to the aesthetics homepage**

The explanation of emotional and behavioural responses to the aesthetic elements of design have been developed by various approaches (behaviourism, gestalt theory, psychoanalysis, information theory, cognitive psychology, experimental aesthetics). The distinct contributions of these approaches reflect the complexity of the aesthetic phenomenon.

## **Emotional responses to the aesthetics of the homepage**

The emotional responses correspond to the feelings of satisfaction (Liu et al., 2014), emotions, moods, preferences with regard to the homepage. The

emotional state is expressed through degrees of pleasure (versus displeasure) and excitement. One of the criteria for choosing a destination (in addition to accessibility and perceived risk) is emotional intensity. In addition, one of the explanatory variables of tourism consumption behaviour is the search for sensory stimulation. Thus, the choice of design factors and their combination will influence the level of attention, pleasure, stimulation and preference in web design. Despite the likely existence of an innate preference for order and unified designs, Berlyne (1971 ; 1974) shows that novelty, complexity and variety of form produce stimulation. These factors interact to determine pleasure. Moderate familiarity is preferred to extreme familiarity and novelty. We assume the following:

*H1a : The more positive the expressive aesthetics of the homepage, the more stimulating the page is compared to the classic aesthetics.*

Cognitive theories (Martindale and Moore, 1988) stipulate that prototypical (or stereotyped) stimuli are often more appreciated and meaningful than atypical stimuli. A prototype is defined as the central trend in the category, a concept highlighted by Reed (1972), Rosch (1973) and Ladwein (1995). Since prototypics are close to a classical aesthetic (Heckert, 2006), we suggest:

*H1b : The stronger the classic aesthetics of the homepage, the more pleasure it brings to the viewer of the page.*

Theories of perception or Gestalt theory generally conclude on a tendency to prefer symmetrical, balanced, simple forms, with a unified design with a certain sense of good proportions (Verizer, 1993). There would be a preference for simple and moderately complex sites (Muzeyyen and Knight, 2006). However, forms that follow Gestalt's laws should generate a low level of excitement (Holbrook and Zirlins, 1985). The preference for shapes would be oriented towards a moderate degree of irregularity and disorder. Thus, very conventional designs would not seem stimulating enough and too innovative designs would be too disturbing (Bloch, 1995).

### **Behavioural responses**

Research has focused on the consequences of satisfying the overall brand experience on the intention to revisit the site, the willingness to recommend it to friends (Forsythe and Shi, 2003; Yen and Gwinner, 2003) or the intention to visit the store (Loureiro and Roschk, 2014), the positive attitude towards the brand and the purchase intention (Florès, 2007). The aesthetics of the homepage, of its design through the classical and expressive aesthetic dimensions or through certain elements (graphics, colour...), can evoke positive reactions, criticism and generate a propensity on the part of the visitor to enter into a relationship with the object or, on the contrary, to avoid it, to flee it (Liu and al., 2016). Depending on the attitude that the potential visitor will develop when

discovering the homepage, he or she will decide to find out more and/or visit the site.

*H2a : The more favourable the attitude towards the aesthetics of the site's homepage, the stronger the intention to know more.*

*H2b : The more positive the attitude towards the aesthetics of the site's homepage, the stronger the intention to visit the site.*

Holbrook and Hirschman (1982) have shown that the motivations of consumers of tourist services are essentially hedonic, oriented towards pleasure, amusement, distraction and change of scenery. Consequently, the discovery of a homepage with an expressive aesthetic will correspond more to the expectations of the visitor in search of the unexpected, creativity and originality.

*H3 : The stronger the expressive aesthetics of a homepage, the stronger the intentions to know more and to visit the site.*

#### **1.4. Representations and attitude of residents towards tourism on their island and towards the website**

Much research has focused on residents' perceptions and attitudes towards tourism and their impacts (Getz, 1994; Getz, 1983). However, research on tourism in small islands is still limited compared to large islands (population > 1.5 million) and global continental tourist destinations (Scheyvens & Momsen, 2008). Understanding the history of residents' attitudes towards small island tourism is important to the success of tourism policies (Perez & Nadal, 2005).

Ap (1990) proposes the application of *social exchange theory* to tourism. Residents assess the expected benefits and costs realized in exchange for resources and services. Positive attitudes of residents towards tourism exist when they have satisfactory and balanced perceived returns in relation to costs. *Identity theory* (Stryker, 1968; 1980) provides an understanding of how the identities of island communities influence impacts on tourism, often in economic, cultural or environmental terms (Pizon, 1978). Stets and Biga (2003) define identity as a set of beliefs attached to the self that serves as a reference, a standard that guides behaviour in various situations. The various facets of the identity of small islands can influence communities' attitudes towards tourism (Ribeiro et al., 2017).

Then, what happens when tourism in small islands develops? Because once the places become a tourist destination, the quality of life of the inhabitants is affected (Moo, 2015). How then can we promote pro-tourism behaviour with a view to sustainable tourism (Gursoy, Chi, Dyer, 2010)? This could be achieved according to studies if residents' attitudes are taken into account and integrated into the tourism development approach (Nunkoo & Ramkin, 2011). Co-creation experiences between residents and tourists (Sugathan & Ranjan, 2019) but also



between residents and decision-makers could be relevant, particularly to promote an impact on the well-being of residents (Björk & Sthapit, 2017).

## 2. Methodology

The study covers two small islands in Brittany: *Belle Île en Mer* and *Île aux Moines*. Both islands have a reputation for high tourist numbers.

### 2.1. The quantitative study

This study concerns the attitude of users of the homepage of the 2 Breton islands website (Annex 1). Only the visual portion that appeared above the web waterline was used for the study. A questionnaire was self-administered via Sphinxonline, to a convenience sample. A total of 195 individual responses were selected (148 responses for Belle île; 47 responses for île aux Moines); Average age: 40 years; 70% resident in Brittany and outside Brittany; 11% abroad (English version). The perception of aesthetic factors and emotional responses were measured according to scales based on key concepts proposed in the literature: 1) the *overall design or design aesthetics* (Nasar, 1999, Tractinsky et al., 2000; 2006; Lavie & Tractinsky, 2004; Kim et al., 2003; Schenkamn & Jonsson, 2000) corresponds to a global design evaluation (Verizer, 1993, Bloch, 1995) which is generally divided into two sub-dimensions – classical design and expressive design; 2) the *structural design* is based on the decomposition of the elements of a web page (Maye, 2013).

We have thus constructed 5-point Likert scales. Several iterations of factorial analysis with Varimax rotation, as well as the calculation of Cronbach alpha, have made it possible to purify the scales. We identified the following factors for each dimension studied (Table 1). The data processing was the SPSS software.

Dimensions	Name of factors	Items Description	Total Variance explained	% Variance explained	Cronbach's alpha
AESTHETIC DESIGN	Classic design	Harmonious, clean, balanced, clear, aesthetic, beautiful	64%	46,1	0,89
	Expressive design	Sophisticated, original, special, creative, not classic		17,9	0,76
STRUCTURAL DESIGN	Disposition	Well arranged headings, well	72,80%	29,8	0,84

		placed titles and illustrations			
	<b>Colours</b>	Harmonious colours, judicious, not ugly		19	0,72
	<b>Insufficient readability</b>	Characters in texts, small titles, text not easy to read		13,3	0,73
	<b>Poor content</b>	Few headings, not enough text, few illustrations		10,7	0,6
<b>AFFECT</b>	<b>Pleasant affect</b>	Pleasant, good, attractive	85%	69,4	0,91
	<b>Exciting affect</b>	Fascinating, exciting		15,6	0,82

**Table 1. Results of Principal Component Analysis with Varimax rotation of the studied dimensions Aesthetic Design, Structural Design, Affect. Reliability statistics with Cronbach Alpha**

Aesthetic design is divided into 2 factors (explaining 64% of the total variance): 1) *Classical aesthetic design* (5 items: harmonious, clean, balanced, clear, aesthetic, beautiful); Cronbach's alpha = 0.89; 2) *Expressive aesthetic design* (5 items: sophisticated, original, special, creative, not classic); Cronbach's alpha = 0.76.

The structural design is decomposed into 4 factors (explaining 71% of the total variance): 1) The correct *disposition of the elements* (well arranged headings, titles and illustrations); Cronbach's alpha = 0.84; 2) *Harmonious colours* (harmonious, judicious, not ugly); Cronbach's alpha = 0.83; 3) *Insufficient readability* (characters in texts, small titles, text not easy to read); Cronbach's alpha = 0.73; 4) *Poor content* (there are few headings, not enough text, few illustrations); Cronbach's alpha = 0.60.

Emotional responses are assessed in 2 dimensions, both factors accounting for 85% of the total variance: 1) *Pleasant affect* (pleasant, good, attractive); Cronbach's Alpha = 0.91; 2) *Exciting affect* (fascinating, exciting); Cronbach's Alpha = 0.82.

Behavioural responses are measured by 2 items (the vision of this homepage makes me want to know more; makes me want to go there).

## 2.2. The qualitative study

The qualitative study focuses mainly on exploring residents' attitudes towards tourism on their island. An interview guide was designed around 5 themes:

attachment to one's place of life; quality of life on the island; perceptions of tourism on the island; Internet use and travel; perception of the homepage of the island's website. 20 semi-directive interviews were conducted (10 residents from Île aux Moines, 10 from Belle île); 7 men / 13 women; aged 13 to 78 years (average : 36 years). The verbatim were recorded, transcribed and analysed in text form.

### 3. Results

#### 3.1. Attitude of visitors towards the homepage of the two islands studied

An analysis of the average factor scores of the overall design perception and assessment factor scores varies according to the homepage (Table 2).

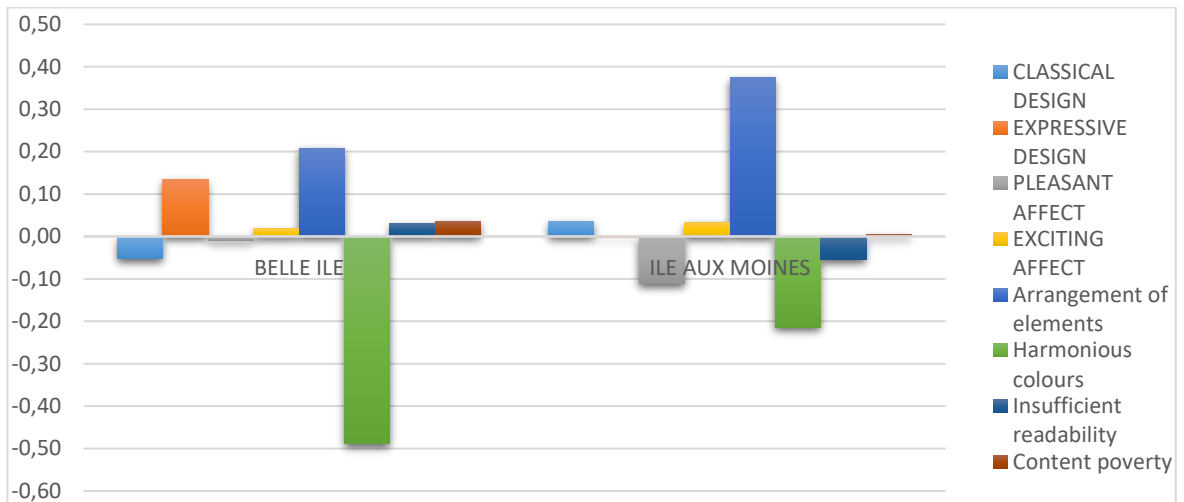
	AFFECT		AESTHETIC DESIGN		STRUCTURAL DESIGN			
	Pleasant affect	Exciting affect	Classic design	Expressive design	Disposition	Colours	Insufficient readability	Poor content
Ile aux Moines	-0,111	0,033	0,035	-0,002	0,375	-0,213	-0,054	0,005
Belle Ile en mer	-0,008	0,018	-0,052	0,135	0,208	-0,488	0,309	0,353

**Table 2. Mean factor scores for the 2 islands of dimensions Pleasant / exciting affect, Classic / expressive design, Arrangement of elements / Colours / insufficient readability / Content poverty**

A negative factorial score is observed on the Ile aux Moines web page on the pleasant, expressive (original) dimensions, colours, a certain poverty of content and a positive score for the exciting character, classic design (harmonious), the arrangement of the elements and a certain readability of the sections. Concerning Belle-île en mer, negative scores were noted on pleasant, classic dimensions, colours, lack of readability and a certain poverty of content.

Globally, the pages are perceived as rather simple, pleasant, harmonious, balanced, aesthetic, clean, clear and rather beautiful but nevertheless not very original, not very creative, not very fascinating and not very exciting, and provide little pleasure.

The graphical representation of factorial dimension scores (Figure 2) emphasizes the differences between the two islands.



**Figure 2. Graphical representation of factorial dimension scores on the 2 islands**

The correlation coefficients presented in Table 3 reveal that the aesthetics of design on the expressive design dimension (originality, creativity, ability to break conventions) is correlated only with the affective dimension of excitation stimulation ( $R = .53$ ;  $p < 0.001$ ).

	AESTHETIC DESIGN		STRUCTURAL DESIGN			
	Classic design	Expressive design	Disposition	Colours	Insufficient readability	Poor content
AFFECT Pleasant Affect	0,77**	NS	0,46**	0,43**	NS	0,10**
Exciting Affect	0,28**	0,53**	0,18**	0,28**	-0,09*	0,353

\*\*  $p < 0,001$  ; \*  $p < 0,01$

**Table 3. Correlations between attractive and exciting affect variables and overall design and structural design dimensions**

The correlations between the aesthetic dimensions of classical harmonious design (clarity, balance) are positive and significantly correlated with the attraction-pleasure effect ( $R = .77$ ;  $p < 0.001$ ). H1a "the more positive the expressive aesthetics of the homepage, the more stimulation the page generates compared to the classical aesthetics" is validated. H1b "the more positive the classic aesthetics of the homepage, the more pleasure and attraction the page generates" is also validated and confirms the results of Martindale and Moore (1988). Conventional design, responding to the law of balance, is appreciated but is not very stimulating (Holbrook & Zirlins, 1985; Bloch, 1995; Verizer,

1993). It should also be noted that the attraction affect is significantly correlated with aesthetic design, as confirmed by the literature (Trackinsky et al., 2006). This is linked to the design evaluated as simple, balanced, harmonious, beautiful.

We observe in Table 4 that the intention to know more is strongly correlated with the pleasure of the page ( $R = 0.58$ ;  $p < 0.001$ ) and the excitement of the page ( $R = .39$ ;  $p < 0.001$ ).

	AFFECT		AESTHETIC DESIGN		STRUCTURAL DESIGN			
	Pleasant affect	Exciting affect	Classic design	Expressive design	Disposition	Colours	Insufficient readabiliy	Poor content
<b>BEHAVIOR</b>								
Want to know more	0,58**	0,39**	0,61**	0,29**	0,41**	0,47**	NS	NS
Want to go there	0,60**	0,41**	0,61**	0,26**	0,36**	0,51**	NS	NS

\*\*  $p < 0,001$  ; \*  $p < 0,01$

**Table 4. Correlations between behavioural variables and affect, overall design and structural design dimensions**

The correlations between the intention to visit the place and the pleasure dimensions ( $R = .60$ ;  $p < 0.001$ ) and excitement ( $R = .41$ ;  $p < 0.001$ ) are positive and significant. H2a according to which "the more positive the attitude towards the aesthetics of the site's homepage, the stronger the intention to know more" and H2b "the more positive the attitude towards the aesthetics of the site's homepage, the stronger the intention to go to the place" are validated.

Intentions to know more and to go to the destination are more strongly related to classical design ( $R = .61$ ;  $p < 0.001$ ;  $R = 0.61$ ;  $p < 0.001$ ) compared to expressive design ( $R = .29$ ;  $p < 0.001$  and  $R = .26$ ;  $p < 0.001$ ). These two dimensions are related in particular to the appreciation of colours ( $R = .47$ ;  $p < 0.001$  and  $R = .51$ ;  $p < 0.001$ ) and to a lesser extent to the availability of the elements of the page ( $R = .41$ ;  $p < 0.001$  and  $R = .36$ ;  $p < 0.001$ ). This result is contrary to our H3 hypothesis that "the stronger the expressive aesthetics of a homepage, the stronger the intentions to know more and to visit the site". H3 is not validated. The expressive character, i. e. original, creative, which is opposite of the ordinary, does not trigger behaviour in relation to the classic character of the design. Behavioural variables are, however, related to the pleasure and attraction affect of the page as well as the stimulation affect. This result confirms the conclusions of research on the impact of page satisfaction on behaviour (Lu et al., 2014).

### 3.2. Attitude of residents towards tourism on their island and towards the homepage of websites

The content analysis of the verbatims collected for the exploratory qualitative study can be summarized as follows (Table 5).

Topics	Main words	Representation of words cloud
Residents attitudes toward their island	<i>Positive occurrences</i> marvelous, beauty, quality of life, calm, nature, to do, freedom tranquility* alive **	
Residents attitudes toward tourism on their island	<i>Ambivalent opinion</i> Obligation, complication on hot season period, work, People* need, tourism as business, money**	
Residents attitudes toward the homepage of their island web site	<i>Positive evaluation and kind critics</i> find, necessity, power, attractive, knowing, image	

\* : Ile aux Moines ; \*\* : Belle île

**Table 4. Content analysis of verbatim**

The attitude of the residents towards the quality of life on their island reveals positive occurrences around the terms of calm, tranquility, beauty, wonder, extraordinary, nature, sea. For Ile aux Moines island, there are the terms tranquility, freedom and nature, beautiful. However, there is an ambivalence between positive versus negative feelings towards tourism. In a way, it's perceived as an obligation, a complication on hot season, too much people, crowdy. On the other side, tourism is business, an economic necessity. Those observations join some researches results (eg. Ap, 1990). The attitude of the residents towards the homepage of their island's website seems uncritical, evoking the need, however, to represent and more enhance the cultural specificities of their island experience and way of life. Some respondents are opened to more participate to promote their local culture. As Garcia and his colleagues (2015) show, tourist destinations are places conditioned by history, tourist developments and social and cultural aspects which make each tourist area identified by factors that shape the zone.

#### **4. Discussion and conclusion**

Territorial identity is a vast field. Practitioners and researchers in geography, sociology, marketing, management, question what makes "the essence of a territory". A website interacts with its users through the visual components that are essential to the expression of identity. The first impression of a homepage and its aesthetics has an obvious impact on emotional and behavioural responses to the site and the place.

The experiment applied to the case of 2 islands in Brittany highlighted that visual aesthetics has an important role in the evaluations of potential visitors to web pages and in the interactions that result from them in general. The classic aesthetic - clear, clean, balanced, simple, harmonious page - has an effect on the pleasure provided by the pleasant, attractive character of the page; the expressive dimension - creative, original - has an effect on the "exciting", stimulating appreciation. However, it seems that the characteristic most strongly related to the intention to know more and to visit the place is the classical dimension rather than the expressive dimension. This could be explained by the fact that despite a search for emotional intensity through pleasure - in the case of tourist travel, consumer motivations are essentially hedonic with objectives such as pleasure, amusement, entertainment, distraction, disorientation (Holbrook and Hirschman, 1982) - decision-making is probably guided by a need for clarity, sharpness that reassures rather than a need for originality, unexpected, which can increase perceived risk. Thus, very conventional designs - classic aesthetics - are familiar and therefore pleasant but do not seem stimulating enough. As for designs that are too innovative - expressive aesthetics - they would be too disturbing (Bloch, 1995). Tractinsky et al (2006)

showed that immediate positive impressions are associated with high levels on both dimensions. However, the least attractive pages are associated with low levels of expressive aesthetics.

This research is a first step in exploring the issue. It is important to highlight its limitations and consider extensions. A multitude of moderator and/or mediator variables influence cognitive, affective and behavioural responses to design (Crilly et al., 2004). The study on other populations differentiated according to age, culture, romantic/classical personality, tendency to seek stimulation, sensory innovation, fashion effect, web expertise, resident, visitor tourist, professional profile (Kotsi et al., 2018), as well as the study on other sites should enrich the question. This would provide a better understanding of how individuals perceive and appreciate the aesthetics of a web page and its impact on behaviour towards a local community, particularly a tourist destination such as an island.

When we observe the growing success of islands in the tourist economy, it is legitimate to question the strategic importance of the representations that the various audiences and targets (residents, visitors) have – as a key to understanding their perceptions of the territory, and their impact in terms of tourist attractiveness and resident well-being.

It means that it is necessary to raise the awareness of institutional decision-makers, elected officials and representatives and local populations as well as web designers of the increased expectation on the part of Internet visitors of effective and relevant professionalism for the design of efficient and rewarding digital communication tools. What are the impacts of the aesthetic choices of their website and their determinants? Can design reflect the specific, geographical, socio-cultural, historical and specific identity character that reflects reality? The question of enhancing island identity through the aesthetics of the website, co-designed and promoted by residents, involved in a participatory citizen approach, opens up a rich field of research. It now seems necessary to give a broader scope to territorial marketing by questioning as Meyronin, (2015) : "*how to make (...) my territory, a beautiful and desirable thing and history for those who live there and for those whom I wish to seduce and attract?*". Coordinating external economic and tourism development issues with local territorial issues, in a logic that includes the populations and resources involved, could be part of the challenges for sustainable and relevant development of territories, particularly small islands. These ways of research should be more explored in the future.



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### **Annex 1 : The homepage studied for the research**

