

CALL FOR BOOK CHAPTERS

Art and Architecture in Wine Tourism Theoretical Underpinnings & Business Insights

BOOK EDITORS

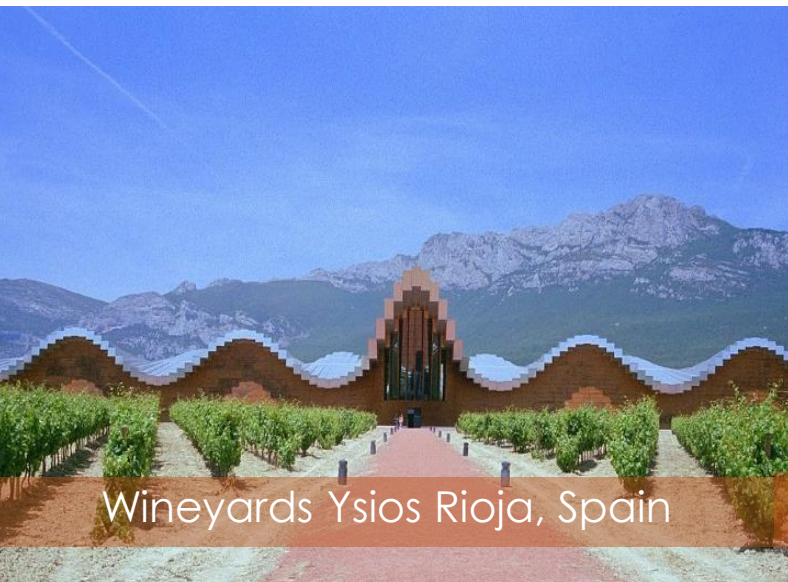
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Wineyards Ysios Rioja, Spain



Clos Pégase, Napa Valley, USA



Vapistis Winery, Tinos, Greece



Château La Coste, France

PUBLISHER: Palgrave MacMillan – SPRINGER

The background of the book

Wine tourism operators at micro-level (e.g. cellar doors, wine tourism tour operators) and macro-level (e.g. wine destinations, wine routes) increasingly embed art and architectural resources into the design, the marketing/promotion and the production of their wine tourism experiences. There are numerous of such examples: old wineries are restored to house cellar doors; other wineries commission celebrity architects to construct icon building to develop their brandland; wine destinations organize wine-art festivals, while art is widely diffused and embedded in the decoration/beautification of winescapes, labels of wine bottles, art exhibitions and events organized in cellar doors (e.g. book readings, photo and structure exhibitions).

Literature increasingly discusses the use of culture as an essential element for enriching and innovating wine tourism experiences, the use and impacts of art, architecture and design (as a specialized form of culture) on the production and consumption of wine tourism experiences. However, Wine tourism research has also paid limited attention in investigating the role and impact of wine tourism to generate socio-cultural impacts that are beyond the traditional economic benefits for wine operators and wine regions/destinations (Sigala, 2020). Moreover, there is less academic discussion and investigation about the use of art and architecture on wine tourism experiences and its impact on the practices, the performance and the behaviour of various wine tourism stakeholders. There is an increasing amount of literature related to the use of art in business (i.e. art-based initiatives), but this stream of research has been limitedly embedded into the wine tourism literature (Sigala, 2019).

Consequently, we still know very little about:

- the economic benefits of embedding art and architecture on cellar door performance, brand image and wine tourists behavioural/purchase intentions;
- the role of wine art on local art/architecture and the creative industry/ecosystem (e.g. preservation and promotion versus commercialization of art culture);
- the use of art for the design of transformational wine experiences (e.g. use of art as an edutainment wine experience);
- the role of art and architecture on the appeal, differentiation and competitiveness of wine tourism operators and/or wine destinations;
- the ways wine tourists' appreciate, evaluate and understand wine art
- the skills and competencies required in wine tourism to valorise and embed wine art into business models and operations
- the development of potential synergies between wine tourism and other sectors (e.g. creative industries) to foster multiplier socio-economic effects and support a wine tourism-induced sustainable development;
- the three trends running across wine tourism and its *winescapes* and those that characterize central metropolitan areas or international elite's resorts, namely: the era of artist capitalism; the incursion of the marks and labels transforming the *winescapes* in *brandscapes*; and the role that tourism plays in these transformations.

The scope of the book

The aim of this book is to consolidate under one roof research that can provide theoretical and practical implications about the use and impacts of embedding art and architecture in wine tourism. The scope of the book is to unravel and discuss how art and architecture is evolving the business and social practice of wine tourism and how the former affect both the wine tourism demand and supply (i.e. the wine tourism production and consumption).

To achieve that, the book adopts a multidisciplinary approach aiming to attract research from various related disciplines, e.g. marketing, management, creative art, psychology, sociology, anthropology. The book will collect and publish research reporting on international cases reflecting the use and impact of art and architecture in wine tourism. Overall, potential contributions can relate to either or both the use and impacts of art and architecture on wine tourism production and wine tourism consumption at any level of analysis, i.e.: micro-level (individual wineries, consumers, artists, someliers); meso-level (i.e. art entrepreneurship, wine cultural institutions, wine tourism associations/networks); and macro-level (i.e. wine destinations).

Book chapters (conceptual, empirical research and/or case studies) can relate and contribute to the following (but not limited) topic areas and thematic units:

1. **Art and architecture in designing wine tourism experiences and business models**

- Using art and architecture as resources for building business models and innovation
- The art of wine making; wine makers as artists
- Wine tourism, star-architecture and iconic buildings
- Artists, winescapes and tourism
- Artist capitalism and branding in the winescape
- Heritage architecture and wine tourism
- Visual and performing arts in wine tourism production
- Art and wine brand elements (logo, slogan , wine label)
- (Digital) Art in the (virtual) winescape
- Aboriginal art and wine tourism
- Teaching and developing wine art skills and capabilities

1. **The role and impact of art and architecture on:**

- wine tourism consumption / consumer behaviour: e.g. willingness to pay, loyalty and decision-making processes, wine tourists' aesthetics and art appreciation etc.
- wine tourism production: e.g. the use of art and architecture as part of the wine brand image and brand status development, development of wine brandlands and house of wines, development of wine museums and wine centres
- wine destinations: e.g. destination competitiveness, destination authenticity, culture preservation, sustainable tourism development, stakeholder collaborations, multi-sectoral synergies

Book Chapter Submission

Submission deadline of abstracts (approx. 500 words): 31st March 2024

Feedback on abstracts will be provided by the: 15th of April 2024

Submission deadline of full chapters (6000 words): 30 July 2024

PLEASE E-MAIL YOUR MANUSCRIPTS TO THE BOOK EDITORS