

Flamenco Dance and Visitor Loyalty: The Case of Cordoba-Spain

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Abstract – Flamenco dance is internationally recognized in the world. Its uniqueness based on ancestral culture and tradition is a current projection of immemorial dances. Currently, it is performed in schools, conservatories, and the so-called flamenco shows in some destinations, where visitors can enjoy it. Therefore, it is essential to deepen its management and study.

This investigation aims to analyze the flamenco dance show from the perspective of the general visitor capability. To determine loyalty, the study focuses on tourist fidelity based on the show's perceived value, quality, and satisfaction. The fieldwork has been carried out in Córdoba (Spain). There are few studies on flamenco dance from the attending visitor's perspective, this being a novelty and a contribution to research. The methodology is founded on a partial least squares (PLS) structural equation model. A structured questionnaire has been used to meet the objective, and the conclusions acquired corroborate that the agreement and quality of flamenco dance positively influence tourist loyalty and, therefore, recommend returning to the destination and repeating the visit.

Keywords – management, dance, loyalty, flamenco, perceived value.

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1. Introduction

Flamenco dancing is one of the main cultural assets of the world and a registered trademark of Andalusian traditional and popular art, music, and literature. The objective of the investigation is to evaluate how arts and social representations affect a nation's vision away from the viewpoint of artistic tourism. Specifically, we emphasize flamenco dance as a promoter of the representation of Córdoba outside our limits, that is, of the "Spain Brand". For this, an analysis was carried out on far-off tourists in Córdoba City. The effects allowable discovering the stimuli that lead visitors to voyage to Spain, examining whether awareness of flamenco is between them. Instead, it was intended to investigate if the opinion they have about flamenco beforehand coming to trip our realm is adjusted once they comprehend flamenco as an arts manifestation. The effects of the research exposed that the visitor recognizes flamenco received it, while some misgivings related to Spanish typecasts occupy. Flamenco is not conclusive for traveling to Spain, but it is habituation, so it does impact his choice to visit our realm. Flamenco should be promoted outside our limits as a tourist attraction and one of our realm's emblems or symbols of identity.

The search to satisfy the requirements of travelers and visitors is essential for travel amenity suppliers to create extraordinary determinations to meet the requirements of their consumers [1]. During the stays, activities are carried out with "which to enjoy the history and culture offered by the destinations" [2]. The visit to Córdoba can be for material, cultural legacy causes, or even together. [3] indicates that the main reasons for visiting Córdoba are to learn about its history and culture through material heritage and talk about the four heritages. Subsequently, this research is applicable since it adds to the heritage value material that Córdoba has with Flamenco Dance as immaterial since it is essential to value the satisfaction of flamenco dance together with heritage [4].

Consequently, the studies carried out on cultural travel have been attentive to cities that are World Heritage Sites since, due to their high potential, they link art, music, literature, and cuisine, including issues of satisfaction, gratefulness, loyalty, attributes of gastronomy in diverse places like Spain [5], Mexico [6], Indonesia [7]. Specifically, from this perspective, numerous studies conclude that tourist activity linked to cultural heritage offers a unique expected tourist experience [8]. In this sense, orientation to the gastronomy market from the perspective of loyalty, satisfaction, or expected value is critical for managers. This research studies the concepts from the management perspective since they help improve tourism [9].

Regarding the standard utilized to accomplish the suggested aim, the “American Customer Satisfaction Index” was used. It is a contrasted standard used in the scientific literature called (ACSI) [10]. The standard shows us compact and solvent precursors that can be positively improved to various parts in which it is intended to know the satisfaction and fidelity of users of a good or amenity [11], [12] as well as itself; this standard has been widely used to study the travel sector [13].

In addition to contributing to knowledge about loyalty to a destination with a robust legacy constituent over flamenco dance, this article impacts the present literature in two ways. First, it reviews the bibliography and then provides positions on supervising and managing heritage places with a robust cultural constituent such as dance. Establishing these objectives allows us to refine the data presented on the intricacy and variety of flamenco dance in Córdoba (Spain) by proposing a theoretic standard with an event analysis that analyses the fidelity of visitors. The evaluations of the visitors of the tourist destination on the flamenco dance, the perceived value, the satisfaction, and successive fidelity, attend as the foundation for the proposals that can be convenient for the distinctive community and private organizations that are concerned in endorsing, broadcasting and refining this variety of travel [11].

1.1. Flamenco dance and its evolution over time.

The origin of this dance is imprecise, like all famous works. The Flamenco Dance begins to name itself with the first data that supports its history, and in this sense, it is full of intense contrasts and ambiguities. This Flamenco Dance is typical of the culture transmitted from generation to generation through oral expressions. Spain was passed down from generation to generation; it was generally performed in traveling fairs and specific places in cities with a strong tradition in this type of dance [14].

The gestation of this dance is carried out thanks to the exaltation of customs by Andalusian society. Andalusia was going through an extraordinary choreographic boom, perhaps the most important it has ever had. An explosion of dances with great success everywhere: at fairs, pilgrimages, local celebrations, home, and neighborhood pens [15]. In a few years, the so-called Traditional Popular Festivals of a naiver nature is declining while flamenco rises as the most admired novelty. We will name the stages and make a brief and concise review:

Primitive stage (Bailes del Candil).

The presence and performance of famous Boleras dancers and the communion of gypsies and payos determine it as the first type of organized flamenco show which they call oil lamp dances, an improper place of creation.

Stage of the singing cafes.

At this time, it can be said that there was already a presence of flamenco art, and where the dance had a significant development, to the point that this period has been called the Golden Age of flamenco dance.

Theatrical stage.

Between 1920 and 1930, the singing cafes entered a definitive crisis, and new venues appeared, more accessible to a large public, bullrings, circuses, and theaters, which would continue in force until the 1950s and beyond.

This period is marked by the rupture caused by the Civil War (1936-39). Until 1936, flamenco served as a complement to theatrical and cinematographic works along with other genres.

Flamenco was part of what they called attractions, a showy, colorful intermission without content. It causes is why the flamenco dance artist was in second order or third order in the planning of the art venue. The dance was reduced to turns and more turns, artificial poses, continuous shaking of the head, and endless tapping. In reality, it was adapted to the taste of a vulgar public, lacking sensitivity, who went there to have fun.

1.2. The show of flamenco dance is an experience of the satisfaction of the destination.

Satisfaction is an evaluation that a person provides to merchandise or service. In travel, satisfaction influences the purpose of going to trip the destination once more. Similarly, satisfaction can be described as the global estimate of the service expected by the visitor in contrast to what he expected to receive [16]. Examples such as flamenco dance become an essential factor in understanding and choosing a destination since flamenco is part of the cultural legacy of the housing when it comes to the satisfaction of visiting a destination.

Therefore, flamenco dance becomes one more tool to add to total satisfaction [17]. [18] identified that the experiences in a destination could signify a valued cause of satisfaction for those who visit the destination. Therefore, the experience in a flamenco show is progressively related to exploring new-fangled but traditional capabilities and the old type of place.

In recent years, the enjoyment of a flamenco dance show goes through contact with the locals, from sharing customs to the rescue and appreciation of ancestral supplies; the satisfaction that tourists have with the resident diet differs on the cultural legacy of the gastronomy of the place and that the materials used are fresh and healthful [17]. However, there is hardly any scientific literature on the satisfaction of the flamenco dance show from the perspective of loyalty and or recommendation of a destination, this research being a novelty in this regard.

1.3. The perceived value of flamenco dance is satisfaction and quality

Studies on perceived value concerning different tourist areas is a relationship studied by the scientific literature. Regarding the factors that analyze loyalty and perceived value together with satisfaction, it is usually considered one of the most significant [19]. Perceived quality is the universal accretion of all the traveler's thoughts concerning the experience gained in a destination [20], [21]. The importance of quality and perceived value is based on its relationship with customer satisfaction [22]. Both variables are associated presentation that the possibility. To be repeated or recommend the destination is imminent; various scholastic studies corroborate this association [23], [24], [25].

Consequently, in this bibliography, the relationships have been demonstrated by different authors; however, studies applied exactly to flamenco dance do not exist, this being a contribution to the scientific literature.

1.4. The quality and satisfaction of the destination concerning loyalty

Loyalty to the destination is straight associated with the scale of fulfillment qualified by the tourist, so promotion strategies should be focused on the relevant factors evaluated, such as “the quality of the trip, the perceived value and the satisfaction of the tourist” [26]. Therefore, the destination's appearance is considered a relevant factor that affects the traveler's behavioral intentions and subsequent decision-making [27]. With this, both the appearance of the destination and the observed value are two critical antecedents of tourist satisfaction and can influence the choice of destination [28].

Due to the above, it is essential to consider the measurements strictly related to fidelity in the destination, such as observed well-being, assistance collected, and the destination's image. These variables are straight associated with the fidelity obtained, being very relevant in crafting the judgment to revenue to the destination [29] and extending positive orientations to it [30]. Likewise, the evaluation prior to the trip, the search for references, and once the destination decision has been made, the potentials and consequent capabilities are all pertinent qualities of fidelity to the destination on the part of the tourist [31].

1.5. Assumption

Loyalty is a variable that destinations must study since it is straight associated with the productivity of merchandise and amenities [32]. It includes variables that are affected by an influence on the objective of tourists, whose purpose is to travel to a place of cultural heritage and suggest it to others. With this objective, the perceived value (PV), loyalty (LOY), satisfaction (SAT), and quality (QL). [16] are studied independently. The standard suggested for this analysis uses three variables to the extent of the fidelity of visitors to Córdoba, specifically from their attendance at a flamenco dance show: 1) The perceived value of the experience obtained by attending the show. In the pragmatism of the variable, this indicates that the trip has been made recently; 2) Consumer satisfaction is an extent that describes the number of persons who say they will not modify, repeat their trip or suggest the destination.

This segment establishes the assumptions of the empirical investigation. The leading purpose of this investigation is to recognize the meaningful elements that stimulus the fidelity of tourists who have destinations where flamenco dance is proposed as a method that analyzes four assumptions based on the previously analyzed literature. Therefore, founded on the literature analysis accepted, the research hypotheses are presented below:

H₁: The value perceived with the flamenco dance show has a meaningful and affirmative association with the satisfaction of the trip to the destination.

H₂: The value perceived with the flamenco dance show has a meaningful and positive association with the quality of the trip to the destination.

H₃: The quality of the trip to the destination and the flamenco dance show is directly correlated with fidelity to the destination.

H₄: Satisfaction with the flamenco dance show directly correlates with loyalty.

The relationships among the different elements that can be perceived in the standard are presented in Figure 1 (Suggested Standard).

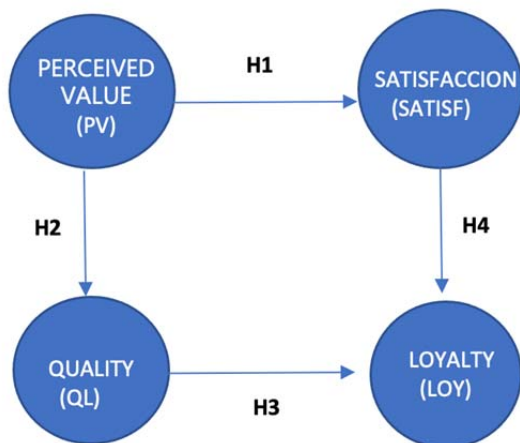


Figure 1. Proposed Research Design.

2. Methodology

The research methodology is described below:

2.1. Flamenco dance description

Flamenco is soil; it is earth. Flamenco is a unique and universal art with peculiarities that differentiate it from other dances. The precise footwork symbolically expresses a solid connection to the earth. At the same time, it is a tremendously expressive dance from the waist up. On the scale of physical qualities, dance is generally characterized by three: flexibility, balance, and coordination. The technical language, from the academic base, is universally the same. All dancers must exercise their bodies to make them strong and flexible. These exercises, performed within the framework of the class at the bar and the center, aim to prepare muscles, to achieve greater flexibility and improve joint mobility [33], [34].

Therefore, the technique of the academic base is universally recognized as a solid base for the practice of any other dance form. Academic dance plays an essential role in the first years of training and is present throughout a dancer's career.

2.2. Survey and measures

The data collection was accepted employing a survey of each tourist after their experience in the tourist visit to Córdoba and having an experience in a flamenco dance show. It was developed between January to May 2022. The correct corroboration of the questionnaire and the formulation of the requests are based on established items from the initial investigation.

A refinement process was followed in two stages with the items acquired. Initially, the items suggested by a researcher were investigated; Second, the closing questionnaire was verified and corroborated by the research administrator in the city of Córdoba. With this technique, the sufficient cogency of the elements that make up the hypotheses of the academic standard proposed in this research was verified twofold.

Table 1. Scales Used.

Authors	Dimension	Indicator
[35], [36], [37]	Perceived Value Flamenco Dance (VP)	(PV1) The show adapts to the public, (PV2) The show is dynamic, (PV3) The male and female dancers dominate the dance, (PV4) It is worth the price paid, (PV5) It complies with the health protocol.
[38], [39], [40], [41]	Loyalty (LOY)	(LOY1) "I will recommend to family and friends", (LOY2) "I will visit Cordoba again for its flamenco show", (LOY3) "I will recommend visiting Cordoba and its flamenco show", (LOY4) "I will look for a flamenco dance show again".
[42], [43], [44], [45]	Quality Baile Flamenco (QL)	(QL1) The room staff is attentive to the needs of the public, (QL2) The presenter is adequate and correct, (QL3) The flamenco dance hall has a tourist quality distinction, (QL4) Seeing the show makes me feel special as a tourist, (QL5) The visit is comfortable and appropriate.
[46], [47], [48], [49]	Satisfaction (SAT)	(SAT1) The flamenco dance show met my expectations, (SAT2) The hours and time are adequate, (SAT3) "Its inhabitants are friendly and hospitable", (SAT4) "Good place to visit with the family", (SAT5) The show has fulfilled the schedule.

The survey was systematized into two segments. The first segment contains queries about the demographic profile of the tourist. The subsequent parts ask about the expected value, quality, and satisfaction, with flamenco dance and their fidelity, meaning to reoccurrence or acclaim a trip to the destination and/or visit Spain (Córdoba). "The diverse variables were leisurely on a five-point Likert scale from 1: totally disagree and 5: totally agree" [34].

Before being verified, asks from other analyses, as revealed in Table 1, were modified and utilized in this investigation.

In the following part, the investigation was applied in English and Spanish. Previously initial, to carry out the survey, the interviewer tested the person attending the flamenco dance for their collaboration and provided them with data on the intentions of the research. The traveler concluded the questionnaire incognito with complete independence. The survey comprises four measures of the designed academic standard (figure 1): supposed value, quality, satisfaction, and loyalty. The total number of items used for our model was 18 after the item purification process through the calculation of Cronbach's alpha measurement for every hypothesis [49]. In total, the number of valid surveys was 190.

Following [50], the “total Cronbach's alpha of the items was estimated with a value of 0.911 and, therefore, it is adequate, since they consider a scale suitable if its Cronbach's alpha is above 0,7”. The information from this investigation has been “tabularized and analyzed through the statistical system IBM SPSS 23” [50] and the structural equations software package Smart-PLS (Partial Least Squares). The “SEM technique is measured as the most apposite form of the literature to corroborate the assumptions suggested in the structural equations and to approve the standard of complex relationships” [51]. “The Smart PLS 3.2.9 platform for Partial Least Squares Structural Equation Modeling (PLS-SEM) is used as an instrument for the investigation of multifarious interrelations among perceived and latent variables and has been extensively used and corroborated for scientific investigation in the travel segment” [52].

3. Results

Among the main results found in the respondents' responses, it is shown in a differentiated way according to the blocks addressed. Firstly, the values resulting from a description of the variables investigated on the social and demographic information of the visitors of a flamenco show are shown (see Table 2); secondly, it assesses the consistency and cogency of the proposed standard; and, conclusively, the hypothesis test is performed.

Regarding the explanatory scores of the socio-demographic profile of the tourist who visits a flamenco dance, the results showed that 61% of the examinees were females, compared to 39% of males. The questionnaire was responded to by age group: under 25 years old (22.4%), from 26 to 39 years old (34.7%), from 40 to 59 years old (34.7%), and over 60 years old (8.2%).

3.1. Evaluation of the reliability and validity of the model

The standard suggested for this analysis is exposed in Figure 1. This model proposes the interaction of the associations among the investigated components. Following this idea, the standard was evaluated to analyze the cogency and consistency of the hypotheses and identify which are reflective or formative. The obtained effects confirm that the perceived variables amount to previously suggested theoretic constructions [53].

Table 2. Individual Reliability of the Item (Formative).

Indicator	External Weights	VIF
LOY1	0.327	5.702
LOY2	0.285	11.544
LOY3	0.269	5.840
LOY4	0.231	1.624
PV1	0.161	2.033
PV2	0.250	5.395
PV3	0.242	4.244
PV4	0.240	6.845
PV5	0.221	3.423
QL1	0.266	2.747
QL2	0.212	5.628
QL3	0.149	3.287
QL4	0.251	12.045
QL5	0.239	13.072
SAT1	0.335	1.761
SAT2	0.232	7.629
SAT3	0.163	8.239
SAT4	0.257	3.836
SAT5	0.197	3.037

Subsequently, the cogency and consistency of the midpoints of the hypotheses were confirmed before drawing assumptions about the relations among them. The “constructs that are formative in the model (loyalty) have been evaluated following the recommendations” [51]. In the first place, following [53], “loyalty is considered a formative indicator in the proposed model”. According to other authors [54], [55], when using formative constructs, we have to see the existence or not of multicollinearity among the distinctive markers that make up the hypothesis. Following this idea, “positive convergent validity tests have been carried out through the redundancy analysis of these constructs” [56]. These “tests continued with the evaluation of collinearity, with the calculation of the variance inflation factor (VIF) < 5. A value of 5 or less would indicate the non-existence of a high multicollinearity” [57]. The “indicators of the formative constructions were evaluated by weighting, finding that they are significant” [51], as presented in table 3. The results in Table 3 show the values with a null existence of collinearity in the variables that form the fidelity hypothesis.

3.2. Composite reliability

Therefore, the consistency of the construction permits us to verify the markers quantity of the constructions. The effects in table 3 show that all hypotheses are consistent, as their compound or combined consistency is > 0.7. These standards are acceptable to suitable since they are between 0.70 and 0.95 [52]. The compound consistency index is analogous to Cronbach's alpha, with the differentiation that the quantity does not persuade the compound consistency of items on the measure [57]. Subsequently [58], the recognized scale of composite reliability is 0.7 and 0.8 more strictly. In our analysis, the composite reliability is shown in Table 3. The stringent scale of 0.8 is surpassed in the four markers, therefore validating the internal reliability of the standard.

Table 3. Composite Reliability.

	Construct	Composite Reliability
LOY	Loyalty	0.919
PV	Perceived value	0.936
QL	Quality	0.933
SAT	Satisfaction	0.888

3.3. Convergent validity

This statistic shows that all elements try to mount the same thing, and all markers must be highly correlated. “The most common measure to assess convergent validity in PLS-SEM is that of the Average Variance Extracted (AVE). Using the same basis as that used for the individual indicators, a value or AVE of 50% or more means that, on average, the construct explains more than half of the variance of its own” indicator [51], [53], [56].

Table 4. Average Variance Extracted.

Construct	Average Variance Extracted (AVE)
LOY	Loyalty 0.744
PV	Perceived value 0.748
QL	Quality 0.741
SAT	Satisfaction 0.628

Table 4 shows the AVE value greater than 0.5 in all hypotheses. “As shown in table 4, all the indicators meet these criteria because the diagonal elements must be significantly larger than those that are multi-formed in the corresponding rows and columns” [59]. This circumstance is fulfilled for each construction relative to the other constructions.

3.4. Discriminant validity

This statistic looks at the point where one construct differs from others. Accepting a positive reception range, the diagonal matrix must be more strongly significant than the columns and rows. In the case of this research, the discriminant validity is shown in Table 5. The model meets the mentioned requirements.

Table 5. Discriminant Validity.

	LOY	PV	QL	SAT
LOY	1			
PV	0.644	1		
QL	0.458	0.788	1	
SAT	0.736	0.581	0.442	1

3.5. Explained Variance (R²)

When the dimension standard of the samples had been corroborated, the valuation of the internal standard was carried out. This is done to validate the hypotheses suggested for the associations among constructs. The value of R² was computed, and the significance of the associations could be investigated [53]. The explicated variance of the endogenous compositions was established by examining the computed values for R² and in this way, the predictive influence of the standard could be established [59].

3.6. Bootstrapping

Likewise, the same criterion of the previous statistic on the degrees of freedom is used. Being these 499 following at distribution, for this purpose (n-1) is established, modifying several sub-examples. The purpose of this calculation is the estimation of the path coefficients, where values with a mean value of less than 0.05 are obtained. Table 6 shows the relationship between the variables studied. The analysis of the table is the relationship between the route coefficient, the value given by "t", and if it is supported within the model. In this way, it is verified that the five proposed hypotheses are accepted.

Table 6. Hypothesis Contrast.

Hypothesis	Effect	Path	t-value	p-value	Supported?
PV -> QL	+	0.788	10.516	0.00	Yes
PV -> SAT	+	0.581	4.757	0.00	Yes
QL -> LOY	+	0.165	1.350	0.00	Yes
SAT -> LOY	+	0.663	5.482	0.00	Yes

Note: 0.001 (***); 0.01 (**); 0.05 (*); ns = not supported.

In this way, Hypothesis H₁ (The value perceived with the flamenco dance show has a meaningful and affirmative correlation with the satisfaction of the trip to the destination), Hypothesis H₂ (The value perceived with the flamenco dance show has an important and affirmative correlation with the quality of the trip to the destination) and hypothesis H₃

(The quality of the visit to the destination and the flamenco dance show has a direct relationship with fidelity to the destination) have been sustained. Lastly, H₄ (Satisfaction with the flamenco dance show directly correlates with loyalty). Figure 2 shows the causative relations of the suggested standard.

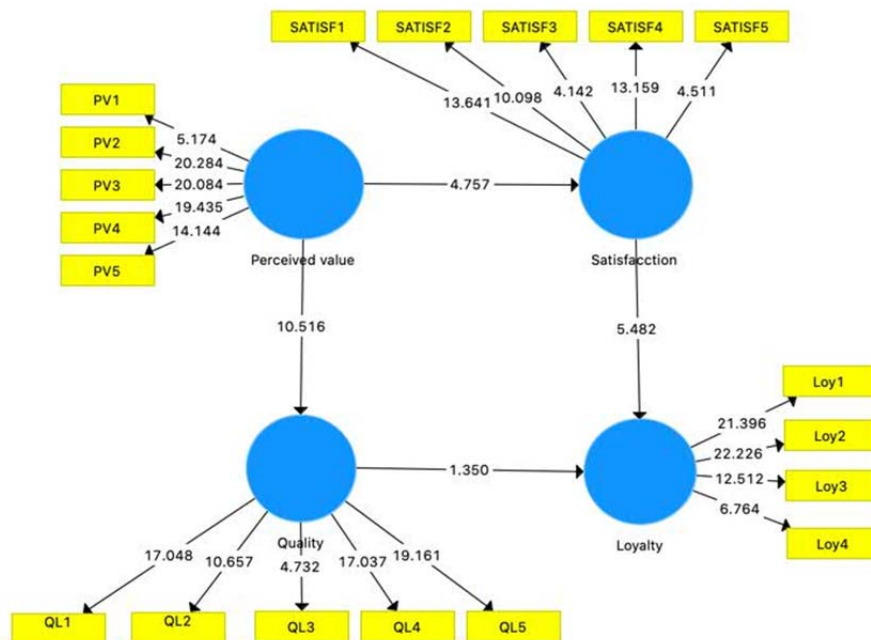


Figure 2. Casual Relations of the Standard.

4. Discussion

This study starts from the growing importance of loyalty in visits; it is proposed in this study the flamenco dance through the visitors shows, their satisfaction, and the perceived quality. The opinions of the visitors to the regions during their trip assisted in recognizing the causes that effect fidelity, through satisfaction, in the flamenco dance shows and their quality to recognize those most significant for the research.

H₁. It had shown that the value perceived with the flamenco dance has a meaningful and affirmative association with the satisfaction of the trip to the destination. In other words, a quality flamenco dance show that brings satisfaction to those who see it improves the destination. For applied determinations, the administrators of the destinations must stimulate the so-called flamenco dance as long as it is detected as satisfactory to those who visit the region by the managers of the restaurants and the public administrations.

H₂. It was proven that flamenco dance has a meaningful and affirmative association with the quality of the trip to the destination. Authors ratify this fact; although they are scarcer [60], this investigation influences the literature.

H₃. The quality of the visit to the destination and the flamenco dance is directly correlated with the fidelity to the destination. This hypothesis agrees with other authors [17], who also contributed to the culture and importance of the culture accumulated in flamenco in Spain (Cordoba).

H₄. Flamenco dance show satisfaction has a direct relationship with loyalty; this relationship has been demonstrated in different areas of tourist experiences [1], as well as in specific gastronomy [3]; the affirmative causes produced by satisfaction, cuisine, and a reliable appearance were verified for the intentions of returning or recommending the destination. These relationship studies apply to the experiences and satisfaction in flamenco dance concerning the recommendation of the destination. For practical purposes, this implies liability for diner administrators and destination administrators.

In the first place, for the continuous development of the corporate and, in another sense, community administrations must ensure continuous satisfaction in

gastronomy since it will ultimately affect the destination. The ACSI standard was worked in this research to research the fidelity of travelers attending a flamenco dance show, which may enact an important position in the prospect of the artistic capability of Córdoba, Spain. A structural equation was generated to analyze the fidelity of this tourist's kind suitable to satisfaction with the place. Due to difficulties derived from poor management in a flamenco dance show, there is a loss of visits and a lack of loyalty to the destination.

5. Conclusion and limitations

Flamenco dance can serve as a knock-on effect, as the results have shown, factors such as the professionalism of the male and female dancers, the atmosphere of the establishments, and in general satisfaction with the flamenco dance show in Cordoba make unique values that the tourist perceives after the visit. The mark achieved by the flamenco dance show, composed with the quality detected after the visit, is an indication of recognized characteristic for individual travelers who desire, during their trip, to get to recognize the home-grown art, music, and literature across the offered and visitable legacy.

This analysis has essential theoretic and applied effects for managing the flamenco dance show. Intending to foster tourist loyalty of this group of visitors who want to experience and learn what a flamenco dance show is, it is necessary for the agents involved to act on the perceived value of the tourists, the measure of the observed value of the service, the gratification of the visitor and also their intent to acclaim the destination and repetition of their trip. Among the conclusions, the study suggests how the history of flamenco dance should be explained before the show. Promote notoriety, and influence the culture that exists in a flamenco dance as a hallmark of the territory. From a practical perspective, the results validate the appreciation that managing to raise the scale of satisfaction with a flamenco dance can influence future behavior to visit the Country or not. Those who make the policies regarding flamenco shows should investigate new management techniques to offer travelers and those who visit them, who are looking for a memorable experience when they experience, visit and taste gastronomy.

This research also highlighted the benefits of flamenco dance for those who perform them, which are not shown in the shows themselves.

In this way, factors such as Technique, grabbing into account the material descriptions of the apprentice, the demand for the "perfection" of the dance, the exploration for pureness and attribute of the actions, the search for the synchronization of all

movements in harmony with the melody, since the melody is a channel of manifestation for our movements. Alternatively, how to show the sensation, the manifestation of reactions, conducted over your physique, makes the procedure developed Art.

Like any scientific investigation, this work has possible restrictions, the initial of which is the sample used. The information was attained from tourists who visited Córdoba - Spain, which could signify that the data collected suggests a single tourist site in particular. This circumstance can be developed in two ways. Firstly, by conducting surveys in other cities where flamenco dance shows are held and secondly, through a longitudinal analysis that registers visitors' emotions over time. It allows the dimension between the variables in a more defined way. Another of the unmeasured variables that have a limitation is using the COVID-19 variable from the perception of tourist caution and observation. In short, regarding potential lines of investigation, the insertion of additional internal and external variables to the subject is recommended.

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