



Creative Tourism and Sustainable Territories

INSIGHTS FROM SOUTHERN EUROPE

Edited by

**PAULA REMOALDO, JULIANA ALVES,
AND VÍTOR RIBEIRO**

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Table of Contents

About the Contributors	vii
Introduction	1
<i>Paula Remoaldo, Juliana Alves and Vítor Ribeiro</i>	
Chapter 1 Definition and Evolution of Creative Tourism: How Can It Contribute to the Sustainability of Territories?	7
<i>Paula Remoaldo and José Cadima Ribeiro</i>	
Chapter 2 Creative Tourism: What Is the Role of Urban and Rural Territories?	35
<i>Paula Remoaldo and Daniela Angelina Jelinčić</i>	
Chapter 3 The Contribution of Festivals to Creative Tourism and Territorial Development: Are Small-Scale Festivals a Useful Contribution?	71
<i>Vítor Ribeiro, Juliana Alves and Paula Remoaldo</i>	
Chapter 4 Some Examples of Best Practices in Creative Tourism: How Do Entrepreneurs' Fit in the Market and Possible Clusters?	101
<i>Elaine Borges Scalabrini and Juliana Alves</i>	
Chapter 5 Motivations and Profile of the Creative Tourist: What Do They Want to Experience?	131
<i>Juliana Alves and Mansour Ghanian</i>	
Chapter 6 Methods and Techniques in Creative Tourism: Why Technologies Are So Relevant to Achieve Creativity?	179
<i>Vítor Ribeiro</i>	

Chapter 7 Challenges and Dilemmas of Creative Tourism in the 21st Century: How Can We Preserve It From the Massive Offer?	223
<i>Paula Remoaldo, Vitor Ribeiro, Juliana Alves, Elaine Borges Scalabrini and Hélder Lopes</i>	
Glossary of Concepts on Creative Tourism	237
Index	251

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Introduction

Paula Remoaldo, Juliana Alves and Vítor Ribeiro

Tourism is still an increased force to improve territories development with repercussions on space, societies, and the environment. Traditionally, is seen as one of the major industries, which was affected, at least until 2019 (before COVID-19 pandemic), by mass travels of tourists to a several destinations.

After some decades of this ‘force’, and the proliferation of cases of over-tourism, Creative Tourism has emerged timidly, around 20 years ago. More recently is seen as a new dynamic branch of the tourism sector, namely small cities and rural areas, and to the ones where the massified model began to run out. Many countries of the Southern Europe were in this scenario before the COVID-19 pandemic.

Hence destinations across the world are increasingly offering creative experiences based on specific local dynamics and contexts. It gains more attention by planning, education, or industry sectors which needs a systematic theoretical and methodological approach to take advantage of Creative Tourism potential. The COVID-19 pandemic gave the possibility to look at this segment as more promising either to domestic tourists either to international ones.

The book focuses on a geographic and local and regional perspective of Creative Tourism. It provides up-to-date information on how Creative Tourism can encourage territories to follow a more sustainable development. Since Creative Tourism is more related with communities, landscapes and territories, it makes even more sense in the present period where climate change is forcing individuals to undertake more environmentally sustainable tourist behaviour. This is the time to implement it, and the practices in tourism can help a lot as it will continue to interfere in several domains of the economy.

There are a variety of research methods, both qualitative and quantitative, used in the seven chapters of the book, which make it a promising contribution to improve knowledge, either in the tourism sector, particularly in Creative Tourism, and in the role of technologies in this sector. Several examples are highlighted from the South Europe region. This region is composed by 16 countries considered by United Nations for statistical use (see <https://www.worldometers.info/world-population/southern-europe-population/>): Albania, Andorra, Bosnia and Herzegovina, Croatia, Gibraltar, Greece, Holy See, Italy, Malta, Montenegro, North Macedonia, Portugal, San Marino, Serbia, Slovenia and Spain. We are

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aware that it is a diversified and vast territory, and that Creative Tourism has different degrees of development. Some of them had discovered earlier its potential and are diffused internationally. Others are at an incipient stage or have been developing it for decades, but are out of range from international networks.

Effectively, when we focus on European culture, many rich elements of its history emerge, compared with other continents. South Europe detaches inside the European continent due to its contribution to the evolution of societies worldwide and socio-cultural particularities. Also, due to its diversified historical heritage, it is dated from different historical periods. It is also a region characterised by warm and welcoming people. Physically countries' asymmetries are very higher where each country differs from the others presenting unique and distinctive characteristics, such as history, landscape, culture, gastronomy or language.

The book is a new contribution for tourism geography, hospitality, tourism economic, regional development and creativity, trying to understand territory development through creativity. It uses a novelty approach by exploring the potential of the segment of Creative Tourism during the current ongoing COVID-19 pandemic and by using several examples that began before this period. Authors understand it as an opportunity to prepare and adjust the tourism offer to the ex-post COVID-19 period (in a short- and long-term perspective) in the South Europe region. These countries have the possibility to adjust fast to the new scenario of COVID-19 by implementing less massified activities and those more adapted to the great demands of climate change.

'Creative Tourism and Sustainable Territories' reveals how Creative Tourism has developed across time to recent conceptualisation. Concordantly, it explores case studies benchmarking examples that have arisen from local scale and also at less urbanised areas. Drawing on case studies from across South European territories, the book is also a relevant tool for practitioners and students. It offers a concise review of Creative Tourism, highlighting new patterns and recent methodological approaches. The book is enriched in each chapter with clear and objective examples emphasised in boxes filled with photos and images detached from the text. Furthermore, each chapter ends with 'Further Issues for Discussion' and some 'Suggested Readings'.

With this in mind, Chapter 1 ('Definition and Evolution of Creative Tourism: How Can It Contribute to the Sustainability of Territories?') identifies how the Creative Tourism concept has developed over the last two decades, resulting in a concise literature review. In addition to the scientific nature, the pedagogical nature is also evident. The two authors (Paula Remoaldo and José Cadima Ribeiro) provide a more theoretical chapter about Creative Tourism, focusing, particularly, on aspects as standardisation and globalisation, co-creation or the relevance of local communities. Relevance of the chapter is due to the analysis of the relationship between complexity of tourism industry with new tourist profile, consumer and sustainable development. This chapter is a good exercise of understanding the link between tourism innovation and sustainability of territories, highlighting the contribution of Creative Tourism in South Europe illustrated with examples.

Chapter 2 ('Creative Tourism: What Is the Role of Urban and Rural Territories?'), authored by Paula Remoaldo and Daniela Jelinčić, deals with the Creative Tourism role in the rural and urban territories debate. According to the World Population Bureau, in 2020, 75% of European citizens lived in urban areas. Authors discuss how creative development and tourism can be assumed as an advantage to rural areas challenging tourism to reinvent itself and fight saturated markets. The singularity of each territory must emerge to promote local creativity. Hence, discussion is driven by the role of each territory to reach sustainable development and complemented with South European examples of creative activities in small cities and rural areas. The approach challenged rural areas to assume the role of Creative Tourism to promote their singularities to fight negative aspects of globalisation. Besides other databases that were used, the authors highlighted main conclusions from the four-year CREATOUR Project (Creative Tourism Destination Development in Small Cities and Rural Areas), which is one of the most recent projects about Creative Tourism. It also presented an international chart of the development of creative activities in tourism activity.

Chapter 3 ('The Contribution of Festivals to Creative Tourism and Territorial Development: Are Small-Scale Festivals a Useful Contribution?') deals with the role of festivals for Creative Tourism and covers mainly the small-scales ones. Effectively, nowadays, festivals play a major role for tourism. Authors Vítor Ribeiro, Juliana Alves and Paula Remoaldo focus on the analysis of the potential of small-scale ones for rural territorial development and medium-sized cities touching the subject of inclusion and stakeholder involvement. To carry out the analyses, the researchers used primary and secondary data, namely Geographic Information Systems (GIS). New results were obtained by an exploratory research based on interviews made to organisers and on surveys to visitors in Portugal. Also, a spatial analysis was performed with the constructed database of 164 festivals organised in Southern Europe permitting identify two main clusters.

Chapter 4, 'Some Examples of Best Practices in Creative Tourism: How Do Entrepreneurs' Fit in the Market and Possible Clusters?', deals with the role of clusters for local and regional development. Elaine Scalabrini and Juliana Alves discuss the relation between clustering and Creative Tourism due to the importance of create thematic clusters. Authors also identify the difficulties of implementing it in South Europe. This chapter highlights the need of combine small rural destinations in clusters to promote strategically the competitiveness and to stimulate the local economy.

Chapter 5, 'Motivations and Profile of the Creative Tourist: What Do They Want to Experience?', is tourist-centred by analysing their motivations and profile. More than produce a descriptive analysis, Juliana Alves and Mansour Ghanian make the effort to link those characteristics to create new creative tourism products. It is closely related to technology development analysing recent generations, like Millennials, Z and Alpha, who completely shape the tourist profile. The profile of the Creative Tourist is described based on results from the CREATOUR Project and from Creative Tourism activities offered in South Europe by an Airbnb experience. Since it is more difficult to analyse the Creative

Tourist profile than the cultural one, due to the lack of data, this is a good contribution to mitigate it.

Because the technologies dominate everyday life, Chapter 6 ('Methods and Techniques in Creative Tourism: Why Technologies Are So Relevant to Achieve Creativity?'), by Vítor Ribeiro, discusses the role of digitalisation on Creative Tourism. This novel approach is focused on emergent technologies, particularly geotechnologies, and the role to promote Creative Tourism in what concerns tangible and intangible assets. The lack of research around those topics makes this chapter an original approach to drive new research subjects, opportunities and agendas. It has the advantage to provoke thought on how Creative Tourism can innovatively move forward in the post-pandemic era. Effectively, digitalisation is one of the main drivers of European development strategy. Desktop Geographic Information Systems has been the main tool for planning and spatial analysis, but recent unprecedented growth of digital content changed the paradigm. The use of new geotechnology tools, improved by the internet growth, spread and speed, created several opportunities for the tourism sector. Authors use new databases to portray digitalisation and better understand the relation between geotechnologies and tourism. Emergent contributions for tourism development are analysed, namely the role of social networks, Web Mapping, Crowdsourcing and Augmented Reality.

Chapter 7, 'Challenges and Dilemmas of Creative Tourism in the Twenty-First Century: How Can We Preserve It From the Massive Offer?', is more concerned with pointing out new trends, changes and challenges to Creative Tourism. Globally, Paula Remoaldo, Vítor Ribeiro, Juliana Alves, Elaine Scalabrini and Hélder Lopes promote critical thinking about the role of Creative Tourism to implement strategies towards a local and regional development away from massification. This chapter encompasses a range of main conclusions that can assume a task force to drive new paths to Creative Tourism. This systematisation is important to have a broad portrait of challenges for local development and Creative Tourism. The systematisation is amplified with a proposal of a model named TIN (Think, Integrate and Network). The proposed model has three steps covering several dimensions and is crucial to obtain a final strategy that enhances the competitiveness of a Creative Tourism destination.

Finally, the Appendix is a glossary to explain the main and emergent concepts that affect the Creative Tourism sector. Tourism is in fact of great importance in the academic context. Research is growing faster, and new tools are needed to support classes and research. The book produces a relevant state of the art and conceptualisation as well emphasises one of the main vibrant regions in terms of tourism.

The planners and investigators are the ones who must redefine carefully the strategy of the tourism sector in this context. *Creative Tourism and Sustainable Territories: Insights From Southern Europe* is a resource book to assist university classes and supervisors of Creative Tourism with higher education students. It can be also a useful resource for planners to strengthen quality of their practice in attend more sustainable strategies to develop territories. It brings a systematisation of Creative Tourism, to organise a state of the art, publish new

results, create new methodologies and identify good practices. Complementarily, the authors developed a new model to drive a Creative Tourism strategy to success. The authors would like to express their gratitude to the CREA-TOUR Project (no. 16437), which was funded by the Portuguese Foundation for Science and Technology (FCT/MEC) through national funds and cofunded by FEDER through the Joint Activities Programme of COMPETE 2020 and the Regional Operational Programmes of Lisbon and Algarve.

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Chapter 1

Definition and Evolution of Creative Tourism: How Can It Contribute to the Sustainability of Territories?

Paula Remoaldo and José Cadima Ribeiro

Abstract

This chapter pinpoints a chronological and thematic literature review on the concept of Creative Tourism. Even if the concept emerged 21 years ago, its definition keeps being discussed, and different approaches are available. Born in the late 1990s, it developed rapidly due to a very open, flexible and local context design, enabling the development of personal capacity, authentic experiences and involving local culture and communities. This new approach to tourism envisages bringing together local people, their habits and practices in real and everyday contexts to the heart of the tourism experience provided to visitors. Therefore, it looks to be a promising path towards sustainability. Keeping this in mind, one can wonder if Creative Tourism can be a lever for territories' economic, social, cultural and environmental sustainability. In particular, can Creative Tourism's growing importance in Southern Europe be considered a major contribution to the sustainability of those territories? The literature review concludes that most of the studies on Creative Tourism take positive impacts on territories as a kind of 'belief'. Such an effect is not granted as a beneficial impact on a communities' well-being; it does not result just from the type of resources explored or from the participation of members of the community on the products/services supplied.

Keywords: Creative tourism; literature review; co-creation; model of creative tourism; territories sustainability; local and regional development

1.1 Introduction

Tourism and its study is a relatively recent phenomenon, incredibly dynamic, adaptive and very fragmented. This fragmentation results from various reasons, including tourism being a very dynamic industry closely linked to social and time-changing phenomena.

It has different meanings to individuals (tourists) who experience this activity and for many policymakers engaged in this industry. The main motivations for individuals to do a tourism visit are getting in contact with new cultures, increasing knowledge on various issues and places, feeling freedom from a daily life routine, having time to think and analyse and searching for a new meaning for their lives.

Additionally, it should be seen as everything that happens before, during and after a visit, such as the dream, the motivation, the visit itself, the acquisition of knowledge, the experience, the feelings, the hospitality and the interaction with the receiving communities. Related to that are the emotions, feelings that cross all those phases – organisation of the visit, the visit and the post-visit (memories). Emotions are one of the main foundations of the tourism industry (Grotsch, 2006). More recently, Servidio and Ruffolo (2016) highlighted also the relationship between emotions and memorable tourism experiences, and Richards (2020) used some studies that confirmed that emotions and creative experience are positively related. Additionally, ‘that creative experiences lead to a high level of intention to revisit’ (Richards, 2020, p. 2).

Another major strength of tourism is its contribution to the construction of geographical space. Tourism activity is linked to the geographical space through conceptual elements such as place and landscape. These elements are used as attractions or products to realise tourism activity and potential instruments of economic development. In this context, tourism is related to experiences; that is, tourism provides experiences to visitors and interaction and can allow co-creation (De Bruin & Jelinčić, 2016; Pimenta, Cadima Ribeiro, & Remoaldo, 2021).

This way of analysing the tourism industry makes more sense nowadays, based on current consumer behaviour and the existence of a growing number of competitive destinations (OECD, 2014; Richards, 2009), and the circumstance of a part of them suffering, at least until 2019 (before the COVID-19 pandemic), from what is currently called overtourism. Recovering and readapting existing cultural traditions are the solutions to fight against the adverse effects of standardisation and globalisation. Cultural heritage and human elements of a particular place can constitute the basis for providing a differentiated tourist experience (Richards & Wilson, 2007) and co-creation.

When we think about co-creation in tourism, we are dealing with players who take complementary roles, that is, the interaction between residents and tourists in a co-creation process starting from the local knowledge and traditions (Richards & Raymond, 2000). Therefore, this must be a process that can benefit tourists and local communities, besides private and public stakeholders in the tourism industry chain.

Concerning the creative experiences involving tourists, they must occur in a fluid open relation with the residents and, for being singular, as previously mentioned, they must rely on the traditional activities of the visited territory. It implies some kind of innovative and sustainable thought and action. Places and