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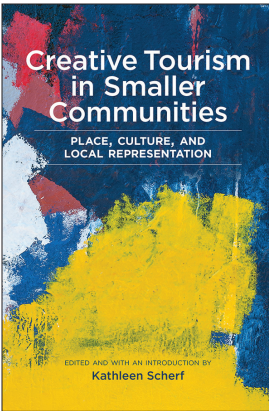
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**CREATIVE TOURISM IN SMALLER COMMUNITIES:
PLACE, CULTURE, AND LOCAL REPRESENTATION**
Edited and with an introduction by Kathleen Scherf

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The Interplay between Culture, Creativity, and Tourism in the Sustainable Development of Smaller Urban Centres

Elisabete Caldeira Neto Tomaz

Introduction

At the end of the 1970s, cities and regions started to mobilize culture in order to boost local economic and social revitalization; since the 1990s, creative-based strategies have also become part of this development agenda. Culture- and creative-led planning is thought to offer distinctive and innovative solutions, products, and activities to attract residents, visitors, and investments. In the new millennium, tourism has become an integral part of these development strategies, with local providers identifying and exploiting distinctive endogenous cultural assets. In the context of the global village and the economic competition its endless possibilities engender, attempts at economic diversification and the expansion of innovation have also brought creativity to the tourism strategy design. Duxbury's chapter in this volume, for example, shines a light on Portugal's approach. Research literature in this field, however, tends to focus on large cities, neglecting the importance and innovative potential of smaller communities. To address that gap, this chapter provides case studies developed in five European small and medium-sized urban centres in intermediate and rural regions. While each of these five examples link culture and creativity with the improvement of tourism, they also seek to contribute to more sustainable forms of community development.

Culture and Creativity in Tourism for Urban Development

Culture and creativity have become linked with urban development policies in the context of the emergence of a “knowledge economy,” in which intangible assets determine factors of competitiveness in an increasingly interdependent world (e.g., Garnham 2005; Galloway and Dunlop 2007). The symbolic, socio-cultural, relational, and territorial elements of a place are activated in local development strategies to attract new residents, investors, or tourists, but also to strengthen the sense of belonging, identity, and trust of local communities and stakeholders.

In recent decades, the tourism industry in Europe registered steady growth and a diversification of market segments and destinations. The rise of tourism activity was driven by changes in consumption patterns stimulated by technological advances, the development of low-cost infrastructure and connections, and the evolution of global socio-economic conditions that underpin new motivations and lifestyles. As such, tourism has become a key economic sector and a major contributor to the development and resilience of many cities and regions, given tourism’s potential for place-based development and its attractiveness as an alternative source of income and employment (Bellini et al. 2017; Romão and Nijkamp 2017; Weidenfeld 2018). Hence, cities search for greater innovation and specialization in the design of tourism strategies to respond to increasingly qualified and competitive tourism markets and changes in the profile of tourists (Richards and Wilson 2006, 2007; Tan, Kung, and Luh 2013). Their success depends, on the one hand, on a given territory’s identification of tangible and intangible assets, and, on the other, on how effectively local resources are brought together to create value, progress, and well-being for the different actors involved in tourism and development (Minguzzi 2006; Minguzzi and Solima 2012).

Today, tourists seek to develop their creative capacity and knowledge through active participation in unique and tailor-made experiences based on a community’s culture, identity, and everyday practices (Richards and Wilson 2006, 2007; Tan, Kung, and Luh 2013). Such positive interaction between visitors and residents can strengthen local creative and innovative capacity, promote civic engagement and community participation, and

offer new opportunities for learning, socialization, and the expression of locals and visitors alike. Creative industries have thus become an increasingly important component of the urban development agenda, supporting the growth of creative experiences and products in tourist destinations.

Despite the attractiveness of large capitals and metropolises given the regularity, density, and diversity of resources and events, smaller communities can offer a range of alternative cultural and creative experiences and products capable of meeting the evolving interests of tourists and residents. Human-scale, local culture, distinguished built environments, and accessible natural landscapes, as well as the ease of social interaction and sense of identity, are essential factors in the quality and distinctiveness of smaller tourist destinations. Smaller communities are well positioned to provide unique and rewarding experiences for visitors and locals. Examples in this volume range from Portugal to Iceland, from Wales to the Yukon, from the Arctic to South Africa. In this context, many smaller urban and rural communities recognize creativity as a resource capable of generating opportunities for new forms of tourism and developing new modes of governance that can contribute to tourism but also the sustainable development of communities.

This chapter addresses the paucity of research on the creative and innovative potential of small and medium-sized urban centres, examining projects or approaches that attempt to link culture and creativity not only to tourism strategies, but also to a more sustainable approach to urban development and planning.

Creative Tourism Experiences in the Development Processes of Small Communities

The cases summarized here are part of my doctoral research,¹ which focused on small- and medium-sized urban areas² located in European “intermediate” and “predominantly rural” regions.³ This research started with the Creative Clusters in Low Density Areas network (2008–11, European Program URBACT II) and continued under the project COST Action IS1007—Investigating Cultural Sustainability (2011–15).

The EU provides an institutional framework in an attempt to ensure the coherence, effectiveness, and continuity of their policies and actions,⁴ although it does not have explicit legal competencies in spatial planning

or the cultural field. These are the responsibility of the national states, regions, and/or municipalities. However, this does not mean that the EU has no influence in these areas; this influence is felt, for instance, through sectoral legislative and funding programs that determine much of the political agenda and strategies adopted by member-state governments, as well as by local authorities and cultural organizations that depend on these programs.

The five selected urban centres described in this chapter have distinctive circumstances (socio-economic, political, historical, cultural) that are linked to their national contexts⁵ as well as to the cultural policy regimes⁶ to which they belong.

Český Krumlov (Czech Republic)

The Český Krumlov District, with a total of 61,226 inhabitants (CZSO 2018), is one of the smallest districts of the South Bohemia region. Classified as predominantly rural according to Eurostat (2012), it is composed of low-density urban settlements, and it benefits from a natural and diverse ecosystem.

The district's eponymous capital has only 12,981 inhabitants (CZSO 2018). It is situated 25 kilometres south of the regional capital, České Budějovice, 220 kilometres south of Prague, and 70 kilometres north of Linz, in Austria. This geographical location shaped the development of the city, which has flourished as an important craft trade and cultural centre since medieval times. The surrounding landscape and urban structure of Renaissance and baroque bourgeois houses, framed by the Vltava River and surmounted by the castle complex, has become the engine of the local development strategy and an important cultural destination.

In 1963, the town was declared a Municipal Reserve, and in 1989 the castle was designated a National Monument. After a period of decline, the urban renewal process began in 1971; this accelerated in the 1990s after the fall of the communist regime, when the Český Krumlov government started acquiring large pieces of real estate in order to restore the historic centre. Administered by the Český Krumlov Development Fund, this process acquire a new dimension with the inclusion of the Historic Centre of Český Krumlov in the UNESCO World Heritage List in 1992. In 1995 and 1996, 80 per cent of the old townhouses were rebuilt and various

regulations on tourist infrastructure, traffic, conservation measures, and use of public spaces were generated to aid the promotion and growth of tourism, which has become a vital source of income for the municipal government.

As part of this strategy, local authorities, in collaboration with educational, cultural, and civic institutions, have promoted a robust agenda of cultural events that have attracted large numbers of attendees; these include the Five-Petalled Rose Celebrations (a Renaissance festival); the Festival of Baroque Arts; and sports competitions such as Rally Český Krumlov. Moreover, these cultural activities were complimented by various theatres (such as the Town Theatre and the Revolving Auditorium) whose programming perpetuate a long and rich dramatic tradition in the region. Museums and galleries (e.g., the Regional Museum) have also drawn many tourists, although the biggest visitor attraction is the town's varied architecture.

The Český Krumlov State Castle, a major tourist attraction, is an example of how local historical conservation has led to the investigation and preservation of regional authenticity through the use of historical artisanal building practices and traditional materials. Its administration is a key player in the local development strategy,⁷ promoting creative experiences for visitors that range from gastronomic delights to musical and theatrical performances. A good example is the Baroque Nights series, which tries to recreate in an authentic way the atmosphere of noble Czech families—in this case, the Eggenbergs and the Schwarzenbergs—while also encouraging the development of local specialized skills and related businesses.

Another restored cultural venue is the photography studio and home of Josef and František Seidel, which was refurbished with tourism revenues and EU funds and now stands as a unique testimony to the region's late-nineteenth-century social and cultural history.⁸ It is not just the well-preserved collection depicting the surrounding natural landscape and the celebrations and routines of the local community that make this place so unique for those who visit it. The physical and emotional feeling that transmits endures through the photographs taken, even today, of many generations of families who return to the studio.

Český Krumlov is a paradigmatic example of a UNESCO city, with its well-preserved heritage surrounded by a picturesque natural landscape

that defines the town's distinctive character: the *genius loci*, the same elements that have attracted many aristocratic families, artists (such as painters Wilhelm Fischer and Egon Schiele), and visitors over the centuries, and which locals seek to maintain today. Its exceptional reputation has increased the number of annual visitors (to more than 1.5 million in 2018) and transformed the city into an important site of tourist consumption (Ashworth and Page 2011). For this reason, it is very attractive to investors, while locals have seen the value of local properties and goods rise as well. This situation has pushed many permanent residents to the suburbs, thus leaving the historical centre dominated by tourist accommodations and business, some of which have little to do with local traditions and products.

On the other hand, despite these criticisms, the restoration of local heritage, combined with the influx of tourism, has fuelled the revitalization of the historic city centre and local cultural traditions and events, reinforcing the community's pride and creative participation. Other challenges faced by locals derive from the management of conservation commitments; these guarantee the maintenance of the UNESCO seal but also imposes difficulties in adapting to the needs of contemporary life.

Despite the growth in tourism in Český Krumlov, the sector faces some challenges related to the need to diversify its offerings and extend visitors' stay throughout the year. Some pertinent questions are also raised about authenticity and the concept of heritage as a living testimony of a community, and, consequently, about the sustainability of a culture-based development strategy that is subordinated to tourism. Our next example, York, while it also attracts thousands of visitors to its events, is less dependent on tourism because of its size and relative diversity of resources.

York (United Kingdom)

The City of York, a unitary authority (single-tier local government) of 208,163 inhabitants (City of York Council 2019), is located in the county of North Yorkshire, England, in the vicinity of the large urban conurbation of Leeds and less than two hours from London. Classified as an intermediate region (Eurostat 2012), the densely populated city centre is delimited by an external ring road that separates it from a wide rural landscape dotted with small settlements.

With more than two thousand years of urban history, York gained importance firstly as a centre of trade and textile manufacturing and later as a centre for railway and confectionery industries. By the end of the twentieth century, local leaders, confronted with the decline of their traditional industries but also challenged by the changes in national policy guidelines related to heritage preservation and urban planning, adopted a development strategy focused on the study and conservation of the city's unique historical legacy.

York is one of five historical centres in England designated as an Area of Archaeological Importance, and since that designation, the York City Council has acted to preserve the city's historic character by restoring listed buildings, designating pedestrian areas, and excavating and protecting archaeological sites, as well as creating various cultural venues and collections supported by an extensive program of events and collaborations with the private sector. Further, the growth of the global tourism industry has gradually encouraged a "postmodern approach" to heritage in York, transforming it into a cultural commodity for individual and tourist experience (e.g., Hewison 1987; Urry 1995; Meethan 1996; Selby 2004). As one local stakeholder explained, if until the 1990s, "tourism, conservation and archaeology were perceived as problems that [the municipal government] had to manage. . . . After that, there was an increasing awareness that the basis of York's economy is its heritage" (Tomaz 2018). In fact, the visitor economy has become a strategic priority in the city's development. In 2018, 8.4 million people visited York, which resulted in £765 million worth of spending and supported more than 24,000 jobs in the tourism industry.

One of the leading organizations in this local development strategy is the York Archaeological Trust,⁹ which has been responsible for archaeological excavations in the areas subject to intervention since the 1970s within the framework of local regeneration plans. The organization provides fieldwork experience for professionals, researchers, and volunteers from around the world. Based on Coppergate's archaeological excavations, begun in 1972, the York Archaeological Trust created the Jorvik Viking Centre, which presents practical and sensory experiences of Viking life as it existed in York (then called Jorvik) between 866 and 954. Subsequently, the Trust inaugurated the DIG: An Archaeological Adventure, in which

children (both locals and tourists) can enjoy hands-on archaeological experiences; these are complimented by visits to the Barley Hall house and by the Richard III and Henry VII Experiences, which aim to divulge the history of medieval York. If these efforts have contributed to a better understanding and recognition of the need to preserve York's historical legacy, the revenues from related tourism activities have enabled the Trust to develop research, education, and non-profit activities that have in turn brought benefits to local businesses and organizations.

Local authorities has also invested in the creation of a recognized education, science, and technology cluster based on prestige higher education institutions and the attraction of financial and commercial services. More recently, they launched a successful bid to become a UNESCO Creative Cities City of Media Arts, which was approved in 2014. The aim was to strengthen the connection between the creative and cultural sectors and sustainable urban planning and development, including by providing experiences for longer-term and higher-spending visitors. This designation reflects the focus on culture that local partnerships composed of representatives from the public, business, and voluntary sectors have long brought to debates around local strategic development.

In 2015, the York City Council created Make It York, a company responsible for the development of culture, business, and tourism. This strong and interconnected urban development strategy stands out in comparison to other places. But, like Jyväskylä, partnerships between different sectors, along with the role played by educational institutions, are determining factors in the development of local strategies.

Jyväskylä (Finland)

The city of Jyväskylä, located 270 kilometres northeast of the Finnish capital of Helsinki, is the capital of the Central Finland region. The surrounding municipality, which Eurostat defines as predominantly rural, comprises a vast hinterland of lakes, forests, and hills, but more than half the region's population live in the city. In fact, although the municipality exceeds 141,305 inhabitants (Statistics Finland 2019), a large part of its population lives within walking distance of the city centre, which helps maintain the atmosphere of a small town. It has a very young population, of which 45,000 are schoolchildren and students. This is thanks

principally to the existence of high-quality and diverse health and education providers, which are especially attractive to young families.

Referred to as the “Athens of Finland” because of its internationally renowned educational cluster, the Jyväskylä region has bet since the 2000s on a new development strategy, encapsulated in the name “Human Technology City,” that is based on a knowledge-intensive economy and investment in innovation and technology in order to create opportunities in new sectors such as electronics, energy, environment, well-being, and nanotechnology. However, the 2008 global financial crisis and the closure of the local Nokia Research Center in 2009 brought new challenges for the city. Its educational and research system nonetheless continue to support an innovation ecosystem model “in which resources in companies, among citizens and in the public sphere are put to good use to create genuine synergies” (Hautamäki and Oksanen 2015, 96). This model shapes local strategies, which in turn, following national and European trends, and fosters creativity and culture as drivers of local development in connection with the values of well-being and wellness. Both concepts are represented by the Finnish word *hyvinvointi* (which refers to both the notion of well-being and wellness), and they reflect a conception of local identity and culture that local authorities and companies in Jyväskylä have sought to promote with the development of wellness tourism.

Under the brand Sauna from Finland, an extensive networks of stakeholders from different sectors (from sauna manufacturers and service providers, to health-care providers and technology developers) and supported by the local development agency are developing new services, products, and events aimed at amplifying this typically Finnish tradition.¹⁰ The interaction between the high-tech creative industries and tourism providers was underlined by the Regional Council as a way of creating opportunities to add value to traditional activities and to support the lifestyles and values of local communities, especially in the countryside.

Jyväskylä is already recognized as a destination for fairs and congresses, as well as sporting and cultural events like the popular Neste Oil Rally, the Jyväskylä Arts Festival, and the Triennial Graphica Creativa, which are supported by a range of cultural amenities. Furthermore, the work of the internationally famous architect Alvar Aalto (1898–1976), who considered Jyväskylä his home town, is another distinctive factor in, and

a major contribution to, the quality of the city's urban fabric, attracting many researchers and tourists curious about his work.

Local development therefore focuses on innovation and creativity as they relate to local cultural values. These are seen as engines of economic development, but also as qualities that improve the delivery of health and social welfare services. This approach is also seen as a way to enhance the region's attractiveness and to differentiate it from other tourist destinations. Intersectoral collaboration, as in the case of York, is essential to the sustainability and scale of this strategy. And as we will see, health and wellness are also relevant to the development and diversification of tourism in Óbidos.

Óbidos (Portugal)

The Municipality of Óbidos, on the west coast of Portugal, is a predominantly rural region (Eurostat 2012). It is 141.6 square kilometres and is dotted by several small villages in a vast natural landscape that includes an ecosystem of lagoons that ends in the Atlantic Ocean: a popular spot for bird watching, as well as for sports and recreation.

The small town of Óbidos is the seat of this municipality of only 11.850 inhabitants (Statistics Portugal 2019), and is located about eighty kilometres north of Lisbon, the Portuguese capital, on the route to the pilgrimage centre of Fátima. Recognized internationally for its iconic medieval walled village, with its narrow streets and whitewashed houses, it was a refuge for nobles and artists, who have left a unique symbolic and architectural legacy.

After a period of abandonment and deterioration at the beginning of the twentieth century, the development of the tourism industry began with the classification of the Óbidos Castle as a National Monument in 1910 (subsequently extended to the entire walled city centre in 1951) and its designation as a Tourist Resort in 1928. An extensive restoration program was carried out by the General Directorate of National Buildings and Monuments, working with the Municipality in the reconstruction and regulation of the built environment to impose a harmonized image of the city. In addition, new cultural facilities have been created, such as the Contemporary Art Gallery and the Municipal Museum (both founded in 1970), and various local traditions and festivities have been recovered

and reinvented, creating a crystallized narrative of the city's medieval past (Soares and Neto 2013).

In 2002, the Municipality initiated a new development strategy and rolled out a powerful marketing campaign—the “Creative Óbidos” brand, which links culture, tourism, and the economy in the context of local regeneration and economic diversification plans. Óbidos was soon recognized for its annual agenda of thematic events supported by a network of cultural facilities that attract thousands of tourists to the small town. In the first decade of the 2000s, the perception of Óbidos as a museum town changed drastically as locals developed new creative skills, innovative businesses, and cultural activities in an effort to (re)interpret local tangible and intangible assets. A good example is the International Chocolate Festival of Óbidos. During this event the village is invaded by tourists, who, in addition to the revenues gathered by the Municipality from the festival's ticket sales and sponsorships, also bring economic gains for local companies during the low season. The festival welcomes local primary students, whose poems are engraved on chocolate bars, as well as students and teachers from the West School of Hospitality and Tourism, who show their skills in the construction of chocolate sculptures. The festival has also stimulated the emergence of creative tourism activities and businesses based on related endogenous products, such as the Oppidum Company's *Ginja de Óbidos* brand. As a result of the success of the gourmet products presented at the festival combining locally produced sour cherry liqueur with chocolate, this local company has expanded its commercial offer. Indeed, it now provides visits and tasting experiences at its manufacturing site (Pimpão 2016).

Since 2009, the Municipality has activated an action plan focused on attracting creative talent and businesses, supported by a range of infrastructures (creative residences, collaborative spaces, incubators, etc.), and on promoting diversified tourism based on the high quality of life enjoyed in the area as a result of its excellent cultural and natural environment. The development strategy was also strengthened with the participation of the Municipality in national and European networks that extend the visibility and recognition of Óbidos, thereby giving it a larger scale and critical mass.

As we have seen with York and Jyväskylä, sustainable development is most effective when public and private entities work together. Óbidos'

designation as a UNESCO Creative City of Literature is one such an example, in which the local development strategy combines tourism-derived economic benefits with socio-cultural development. With the support of the Municipality, the company Ler Devagar¹¹ (which manages editorial funds) launched the Óbidos Literary Town project in 2015. This included the successful organization of the International Literary Festival FOLIO and the opening of several bookstores in unusual spaces (markets, galleries, churches), thereby reaching new audiences, partnerships, and increasing community engagement. This process culminated with the designation of Óbidos as a UNESCO Creative City of Literature in December 2015.

Óbidos, like Český Krumlov, faces great difficulties in maintaining a balance in its walled village between the lives of residents and demands made by the many tourists who into the region, thereby connecting a rural territory to the urban narratives of the cultural and creative economy. Despite this, the local development strategy has helped to reshape Óbidos by empowering local stakeholders and attracting new actors and projects that keep the community alive. One of the least visible foundations of the local strategy was the implementation of a municipal education model based on creativity and innovation that transcends the classroom. As we will see in the following section, this is also the case in Reggio Emilia.

Reggio Emilia (Italy)

Reggio Emilia (also known as Reggio nell'Emilia) is, with 172,124 inhabitants (UrbiStat 2019), one of eight provincial capitals of the Italian region of Emilia-Romagna. Integrating an intermediate region, according to the Eurostat (2012), it combines a rich rural landscape with densely populated villages, and it offers various places of natural, historical, and socio-cultural interest for travellers looking to experience an authentic Italian lifestyle.

The local military castrum, built by the Romans near the Via Emilia at the beginning of the second century BCE, soon became a thriving city that in the centuries since has been a leader in the political, socio-economic, and cultural life of the region. Historically, the local economy has been primarily agricultural (from large industrial units to small and medium-sized companies); however, since the 1900s, industrial activity has increased, initially in the mechanical sector for agricultural equipment, as

well as construction and manufacturing; more recently, the region has seen growth in the highly specialized mechatronics area.

The cooperative movement with a long tradition in the city, plays a very significant role not only from an economic standpoint but also from a socio-cultural perspective as well as in terms of building an atmosphere of solidarity and the protection of civic values. This effort was supported by several associations, notably in the preschool system and as part of the pedagogical method put into practice after the Second World War, which has been supported by the efforts of teachers and the community at large. The so-called Reggio Approach is today an internationally recognized model for early childhood education, one sustained by the Loris Malaguzzi International Centre and run by the Foundation Reggio Children. The project coordinates annual educational events and conducts research with institutions and educators from more than 120 countries around the world. In addition, it holds workshops and ateliers to engage children and adults in creative and exploratory activities, and it produces educational products with private companies.

The Foundation Reggio Children has developed a creative and innovative experience that meets the vision of local authorities in promoting the development of a knowledge economy, with infrastructural support provided by the Area Nord regeneration plan, such as Tecnopolo (managed by the University of Modena and Reggio Emilia). This abandoned industrial area was transformed into a research and knowledge-transfer centre, the Parco dell' Innovazine (Innovation Park), which seeks to explore the potential and synergies that exist in the region.

The region already offers a variety of attractions and experiences related to local history, art, gastronomy, and natural scenery. Nevertheless, Reggio Emilia is not especially known as a tourist destination; instead, it is essentially viewed as either a business destination or as a research hub for those studying the Reggio Emilia educational experience. The Municipality has promoted tourism as an economic sector capable of offering new opportunities to the region. But the question remains: In a country rich in artistic and cultural heritage and with many competing destinations for tourists, how can Reggio Emilia leverage its tangible and intangible heritage?

As a way of restoring the city's historic centre and promote cultural tourism, the Municipality renovated the historic buildings in the urban centre and established a network of cultural venues, such as *Officina delle Arti*, an interdisciplinary space that hosts an exchange program in contemporary art; or the *Palazzo dei Musei*, a civic historical museum. The organization of events and festivals such as *European Photography*, which every year attracts thousands of visitors, is also part of the local strategy. And yet, while these initiatives are promising, they are identical to so many other cases, as we have seen before.

Having a more diversified economic base, as is the case in Jyväskylä and York, Reggio Emilia is less dependent on tourism revenues. Thus, it can benefit from a niche market approach, one based on genuine local products for more sustainable tourism. This will help the region to align its spatial planning efforts with the local culture of innovation and co-operation, so that it does not fall into the resident/visitor division that the historic centres of *Český Krumlov* and *Óbidos* have experienced.

Final Comments

As Kathleen Scherf mentions in this volume's introduction, smaller communities and their local governments, facing the decline of their traditional economic bases, must adopt proactive forms of intervention and new development strategies. Although they may choose different models and narratives, they must involve non-governmental actors and new modes of financing, given the reductions in state support and the growing pressure to justify the provision of public services.

In this context, the development of tourist activity can be a useful lever. As Nancy Duxbury points out in chapter 1, tourism can offer advantageous opportunities for these smaller communities if they are willing to focus on creating niche markets that leverage their tangible and intangible endogenous resources and to realize that sustainability will require small-scale sustainable tourism practices. Given the characteristics of smaller cities, especially in intermediate and rural regions, and in line with Greg Richards's observations in the conclusion to this volume, it is necessary to overcome their relative disadvantage by adopting different approaches than those employed by metropolises. The objective is to create an environment conducive to culture-based creativity, using existing and local

resources efficiently and innovatively, including the location itself, and the close proximity between local actors. However, as the examples in this chapter show, also essential to sustainable socio-cultural and economic development is the promotion of synergies and networks to achieve greater scale, visibility, and critical mass. Deploying culture and creativity is fundamental to the creation of rewarding and innovative experiences and products for visitors, promoters, and communities. The location, history, and characteristics of a place and its communities influence and define which activities are successful. Tourism experiences in the five communities studied in this chapter all benefit from the proximity of rural and natural settings, and in at least three of them, the connection between visitors and host communities, which come together via experiences based on endogenous assets, stimulates creative expression and learning.

These experiences based on creativity and culture have also promoted the development of new sectors of activity, along with partnerships that enhance the resilience of more traditional sectors, with multiplier effects in several areas. They also promote the engagement and cohesion of communities and their values, practices, and knowledge, as well as the development of new modes of governance that answer not only to tourist demand but also address sustainability objectives, contributing positively to socio-economic progress and the protection and preservation of natural, social, and cultural resources.

The intensification of tourism activities presents challenges, especially when an area's economic base is less diversified or its tourism strategy is an "add-on" rather than a genuine engagement with the cultural plan of the city and its everyday community practices. The cases studied in this chapter highlight the differences in how the various municipalities used culture and creativity in their own urban planning, combining them with the possibilities presented by the tourism industry. Accordingly, they enable us to evaluate how effective these strategies were when it came to reinventing these cities and seeking new forms of economic revitalization, community building, and sustainability in a "post-industrial" or "post-rural" society.

NOTES

- 1 Supported by the Portuguese Foundation for Science and Technology.
- 2 This designation intends to describe municipalities with 5,000 to 250,000 inhabitants, which also corresponds to a specific set of functional relations within the territorial system and between spatial scales with consequences for the formulation and development of political strategies.
- 3 This classification is made by Eurostat according to the new urban-rural typology for NUTS 3 Regions, available at https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Territorial_typologies_manual_-_urban-rural_typology#Links_to_other_spatial_concepts.2Ftypologies.
- 4 See article 13 of the Consolidated Version of the Treaty on European Union, available at https://eur-lex.europa.eu/resource.html?uri=cellar:2bf140bf-a3f8-4ab2-b506-fd71826e6da6.0023.02/DOC_1&format=PDF.
- 5 We consider different types of EU countries according to their state systems, competencies between different levels of government, and local authorities' autonomy based on a study carried out by Ismeri Europa and Applica (2010).
- 6 The cultural policy regimes reflect the historical, political, and institutional configurations of each country and describes the "socio-economic structure, their internal hierarchies and the conceptions of art and culture that prevail within them" (Dubois 2013, 1).
- 7 The project to restore the southern facade of the Upper Castle in the Český Krumlov State Castle and Chateau received the 2008 European Union Prize for Cultural Heritage/Europa Nostra Award.
- 8 In 2009, the Fotoatelier Seidel received the Gloria Musealis, the highest Czech award for a museum.
- 9 York Archaeological Trust is an independent charity; its website is available at <http://www.yorkarchaeology.co.uk/>.
- 10 The network's multilingual website is available at <https://saunafromfinland.com>.
- 11 Ler Devagar (literally "slow reading") is a public limited liability company.

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