

# Tourism e-Storytelling in creative territories: proposal of a model for a digital multiplatform of e-Storytelling in creative territories

Vasco Santos<sup>1</sup> [vasco.santos@islasantarem.pt]

Rui Miguel Ferreira Carvalho<sup>2</sup> [rui.carvalho@islasantarem.pt]

Patrícia Reis<sup>3</sup> [patricia.reis@islasantarem.pt]

João Tomaz Simões<sup>4</sup> [joao.simoes@islasantarem.pt]

**Abstract** | The research purpose of this paper is to develop a proposal for a conceptual model for a digital multiplatform of e-Storytelling in creative territories. For that, a literature review was undertaken, to elucidate the current state of the art concerning the main concepts: creative tourism development models, creative territories, and e-Storytelling. The methodology was based on a literature review on creative tourism development models, followed by a systematic identification of creative territories in continental Portugal (creative cities, creative events and localised creative networks), carried out using content analysis. After this, a list of creative manifestations, creative territories and localised creative networks in continental Portugal was

---

<sup>1</sup> PhD in tourism from the University of Seville (Spain). NECE-UBI, Estr. do Sineiro 56, 6200-209 Covilhã, Portugal. TECHN&ART - Polytechnic University of Tomar, Quinta do Contador, Estrada da Serra, 2300-313 Tomar, Portugal. GOVCOPP, Campus Universitário de Santiago, Rua de S. Tiago, 3810-193 Aveiro, Portugal. ISLA Santarém - Polytechnic University, R. Dr. Teixeira Guedes 31, 2000-241 Santarém, Portugal. ORCID Code: 0000-0002-3535-9377

<sup>2</sup> PhD in Tourism from the University of Aveiro (Portugal). Adjunct professor at ISLA Santarém (Portugal). GOVCOPP – Governance, Competitiveness and Public Policies, University of Aveiro and TECHN&ART – Centre of Technology, Restoration and Art Enhancement, Polytechnic University of Tomar (Portugal). ORCID Code: 0000-0002-3980-5469

<sup>3</sup> PhD in Tourism from the University of Aveiro (Portugal). Adjunct professor at ISLA Santarém (Portugal). GOVCOPP – Governance, Competitiveness and Public Policies, University of Aveiro and CITUR - Center for Research, Development and Innovation in Tourism, Polytechnic University of Leiria (Portugal). ORCID Code: 0000-0002-8184-7515

<sup>4</sup> PhD in Tourism from the University of Santiago de Compostela (Spain). Adjunct professor at ISLA Santarém (Portugal). TECHN&ART – Centre of Technology, Restoration and Art Enhancement, Polytechnic University of Tomar (Portugal). ORCID Code: 0000-0003-3923-5555

compiled. A comprehensive examination of creative territories' attributes was conducted, enhancing the understanding of the multifaceted dimensions that shape these dynamic spaces. This information provided a solid and inspiring foundation for the design of an innovative multiplatform e-Storytelling model for creative territories. The model promotes community engagement, facilitating user interaction for a dynamic narrative network in creative territories. It ensures cultural preservation through meticulous curation, safeguarding unique historical and cultural essence. The research's implications extend to tourism management, marketing, and digital technology, offering valuable insights into the dynamic interplay between creativity, tourism, and digital media. The proposed model serves as a practical guide for practitioners and policymakers aiming to enhance tourism storytelling in creative territories.

**Keywords** | e-Storytelling, digital multiplatform, creative tourism, creative territories, creative narratives

## **1. Introduction**

The intersection between creativity, tourism and technology has provided a rich background for researchers to delve into the potential of a more sustainable and stimulating approach to tourism research. Creative tourism has been receiving more attention (Akdemir et al., 2023; Carvalho et al., 2019; Richards, 2020) due to its potential to respect the idiosyncrasies of territories and promote the effective development of sustainable tourism practices (Emmendoerfer et al., 2018; Duarte et al., 2022; Costa & Pereira, 2022; Kagan & Hahn, 2011). Territories are differentiated by their own cultural heritage, communities and landscapes.

The exploration of traditional storytelling and its evolution into digital formats within the realm of tourism, encapsulates a captivating journey that mirrors the dynamic fusion of cultural heritage with technological innovation (Podara et al., 2021), shaping immersive and transformative experiences for travellers worldwide (Batista, 2022; Moin et al., 2020; Pera, 2017). Furthermore, e-Storytelling facilitates broader accessibility, reaching diverse audiences and accommodating individuals with varying abilities (Barrett, 2006; Psomadaki et al., 2019). Additionally, it serves as a powerful tool for preserving cultural heritage, ensuring its longevity and promoting sustainable tourism practices.

Within this context, creative tourism has emerged as a promising avenue for fostering cultural exchange and promoting local economies based on the characteristics of a given territory.

However, despite the growing recognition of creative tourism's potential (Carvalho et al., 2023a; 2023b) there remains a notable gap in understanding how digital storytelling can be effectively leveraged within creative territories to enhance visitor experiences and promote destination authenticity. Because the reality of a given territory can impose a differentiated strategy for the development of creative synergies between visitors, businesses and communities, it is important to advance research in these areas.

This paper forms part of the ongoing research project Multidigital Platform for e-Storytelling in Tourism. The main goal of this article is to propose a conceptual model for a 'Digital Multiplatform for e-Storytelling in Tourism of Creative Territories'. After a deep literature review in creative tourism models (creative tourism 1.0 to 4.0) (Duxbury & Richards, 2019; Richards, 2021a, 2021b), the systematic identification of creative cities, creative events and creative localised networks encompassing the five tourism regions in continental Portugal was developed. After this, creative territory attributes were identified to find patterns and trends which allowed the development of the model. Based on the analysis of the attributes of creative territories and the theoretical review, a set of principles was synthesised to guide the proposal of this conceptual model.

This model aims to function as a guiding tool for practitioners and policymakers seeking to improve storytelling in tourism within creative territories. The article is organised as follows. In the next section, the theoretical background is presented. Subsequently, the study methods are outlined. Next, the results are presented and discussed. Finally, conclusions are drawn, and suggestions for future research are presented.

## **2. Literature background**

### **2.1. Creative Tourism Development and Creative Territories**

Creative tourism originated as an extension and response to massive cultural tourism (Duxbury & Richards, 2019) finding its theoretical underpinnings directly based on the relation between creativity and tourism, the specialised consumption of the postmodern tourist, the experience economy paradigm and co-creation (Carvalho et al., 2019). As a form of cultural and sustainable tourism, its research has grown in recent years (Akdemir et al., 2023; Costa & Pereira, 2022; Duarte et al., 2022; Pourjahan et al., 2022). Presented as an alternative strategy for tourism development where creativity could be used as learning and active activities or simply as a background for tourism experiences (e.g., events, itineraries, networks among

others) (Richards, 2011), rapidly evolved through four modes of business model development: creative tourism 1.0 (e.g., Small-scale creative/learning experiences); 2.0 (e.g., Internet portals for macro-level promotion); 3.0 (e.g., Connections between the creative economy, tourism, and active/passive activities), 4.0 (e.g., Emergent organisational forms of highly networked environments based on the co-creation of experiences offered by peer-to-peer networks) (Duxbury & Richards, 2019; Richards, 2021a, 2021b).

From the perspective of Richards (2020), creative tourism plays a central role in the design of creative places, considered a strategy for ‘creative cities, districts or places’ and the creation of places in tourist destinations. For this research, creative places are spaces or locations (Granpayehvaghei & Bonakdar 2022) that foster the co-creation of cultural and artistic experiences by encouraging meaningful interactions between tourists and local communities. These places prioritise creativity, innovation, and cultural expression, often integrating local heritage, skills, and traditions into activities that inspire mutual learning and cultural exchange (Richards, 2011). Therefore, the growing symbiosis between tourism and creativity means tourism benefits from added symbolic value generated by creativity, and the creative economy benefits from greater tourist activity (Richards, 2020). The creative city (Kabra & Singh, 2023) defined as a pluralist, multi-faceted and attractive place, arose from the need to conceive new models of urban organisation and, thus, generate opportunities and a competitive advantage over other destinations (Ashton, 2018; Richards, 2020). It focuses on cultural products, such as crafts and folk art, design, film, gastronomy, literature, media arts, and music, that are associated with creative activities, attracting the attention of tourists, who are looking for new destinations with different targets for leisure time (Rahimifard et al., 2021), and seek more active participation in their experiences and more meaningful contact with local communities (Li & Kovacs, 2022). Creative cities embody characteristics such as curiosity, imagination, creativity, culture, knowledge, cooperation, and innovation, with innovation representing their capacity to devise novel solutions for everyday challenges through ideas, processes, technologies, products, and services (Rodrigues & Franco, 2020) with the potential to attract the creative class (Florida, 2002, 2005).

Creative territories are a broader dimension of creative spaces (Richards, 2011, 2020; Roberts & Townsend, 2016), that also provide creative environments for tourism consumption. These places have authentic and unique cultural characteristics, capable of promoting sustainable development, through new local business opportunities, with creative and dynamic actions, which use experience design to enable local communities to expand tourism supply (Richards

et al., 2018). Creative communities' entrepreneurship in tourism (Carvalho & Reis, 2024) based on creative lifestyle entrepreneurs (Carvalho et al., 2023b) tend to organise themselves in creative networks and can nurture the development of creative territories. These strategies may stimulate local people to utilise storytelling skills to develop engaging and participative experiences (Richards et al., 2018), as is the case of creative territories in rural areas (Blapp & Mitas, 2019; Remoaldo, 2020) and small places (Richards et al., 2018). In essence, creative cities can attract tourists with a focus on cultural products, while creative territories promote sustainable development through their unique cultural characteristics. Overall, creative tourism signifies a dynamic interplay between creativity, tourism, and local development.

## **2.2. Traditional Tourism Storytelling and e-Tourism**

In its inception, storytelling carries significance far beyond the mere label it's given. Encompassing a multitude of complexities that can unfold in various directions, the storytelling format is largely contingent on its proponents and the envisioned outcomes. Reflecting on the past and disseminating it globally (Tung et al., 2017), the scientific literature places greater emphasis on the management aspect (Bassano et al., 2019). This is because businesses harness the innate human ability to craft and share stories as a marketing and communication tool, aiming to construct compelling narratives that shape a desired image among their audience. In recent years, storytelling research has focused on the importance of the tourist experience (Bassano et al., 2019; Moin et al., 2020) involving the main stakeholders (e.g. tourists, suppliers and communities), with the aim of co-creating experiences centred on the tourist activity (Mathisen, 2018).

In practice, Sundin et al. (2018, p. 1) define storytelling as "a two-way interaction, written or oral, between someone telling a story and one or more listeners". Cultural heritage storytelling consists of experiences built around a continuous, coherent narrative that leverages the interpretation of the available cultural heritage artefacts to develop the essential elements of storytelling: setting, characters, plot, conflict, theme and a satisfying narrative arc (e.g., setup, tension, climax and resolution). These experiences are delivered at and meaningfully staged on a cultural heritage site and may or may not directly correspond with real events (Vrettakis et al., 2019). In addition, Campos et al. (2023) attest that storytelling in heritage tourism has a direct impact and positive role in the co-creative experiences from a tourist perspective. Research correlating storytelling in the context of tourism, focuses mainly on the tourist experience (Chronis, 2008; McCabe & Foster, 2006; Youssef et al., 2018), with an emphasis on destination marketing (Chronis, 2012; Martin & Woodside, 2011; Lund et al., 2018; Youssef

et al., 2018), due to travel behaviour and tourism praxis. In addition, the era of 21st-century 'experience tourism' has been growing and has been reinforced (Bassano et al., 2019; Moin et al., 2020; Moscardo, 2020; Weiler & Black, 2015), due to the centrality of storytelling within tourism practice, particularly concerning the design of tourism experiences (Moscardo, 2020).

Transformations in tourism markets, the development and application of Information and Communication Technologies (ICTs) in the hospitality and management industries, originated the concept of e-tourism (Kazandzhieva & Santana, 2019; Neidhardt & Werthner, 2018), which can be understood as the digitisation of the processes of the whole tourism value chain and their interconnectedness. The emergence of Web 2.0, big data, virtual reality, and smart technologies in tourism (Buhalis et al., 2019), redefined the adoption of online tourism by consumers and allowed tourism companies to offer other types of experiences (virtual tours, mobile apps, social media travel influencers) (Gretzel & Fesenmaier, 2003); (Gretzel et al., 2020).

E-tourism, here understood as the implementation and application of IT/e-commerce solutions in the travel and tourism industry (Neidhardt and Werthner, 2018), has a big influence on the development of creative economy-based tourism (OECD, 2014). Therefore, tourism companies must adapt their business to remain competitive, encouraging the development of creative technological solutions (Stankov & Gretzel, 2020), as well as modern tendencies for the design and development of e-tourism with sentiment analysis techniques (Medhat et al., 2014) with the potential to transform the experience of tourism-related users. A transformative e-tourism experience can be seen as an innovative and inclusive digital interaction that leverages advanced technologies to provide meaningful, equitable, and personalised travel experiences (Gretzel et al., 2020). The concept of transformative e-tourism (Gretzel et al., 2020) transcends the immediate needs of the industry, shaping the future of e-tourism and creating opportunities for the sector (Fernández-Poyatos & Papí-Gálvez, 2017). Therefore, digital applications applied to creative tourism (Marques & Borba, 2017; Pascoal et al., 2021) may foster skill development and activate transformational capacities of creative experiences (Carvalho et al., 2023a, 2023b; Melo et al., 2021) by adding authenticity to tourism co-consumption (Blapp & Mitas, 2019) where storytelling can act as a tool for the development of creative territories.

### **2.3. Digital Tourism Storytelling and Creative Territories**

According to Li et al., (2024) and Tussyadiah et al. (2018), digital storytelling in tourism refers to the use of digital technologies, such as virtual reality (VR) and augmented reality (AR), to

create immersive and interactive experiences for tourists. Digital storytelling allows local tourism bureaus, Destination Marketing Organisations (DMOs), economic development organisations, tour operators, and attractions alike to provide travellers with interactive and memorable experiences that deepen their connection to the places they visit. Digital storytelling (e-Storytelling) is emerging with a strong impact on new performances for guided tours, as a pioneering alternative to digital travelling (Katifori et al., 2020) applied to heritage interpretation in museums (Sager, 2021; Shehade & Stylianou-Lambert, 2021) and employed in enhancing creative tourism management within museum contexts (Carvalho & Simões, 2024).

Depending on the objectives, the storytelling platform is also different. It can act as a straight way to transmit a cold true story (Moezzi et al., 2017) or suffer some slight or heavy modifications to share memories/experiences (Tung et al., 2017). The format can be recorded, live, in situ, online, and interactive or passive. To develop a storytelling strategy, we need structure and creativity (Rice et al., 2020). Storytelling can acquire other forms than just the oral one like songs, comics, movies, and more recently, digital media.

Through digital media, organisations and “people can be encouraged to tell their tourism stories and share their experiences” (Bassano et al., 2019, p. 10), using digital platforms to create and develop all kinds of content. It is possible to constantly update the storyline that can, and should be, co-created with tourists, allowing to position the “destination as an enabler for the visitor to be a protagonist” (Lund et al., 2018, p 274). Marketers should design tools and platforms able to trigger travellers’ desire to share experiences and tell proper stories, not just provide a level of rational satisfaction regarding the service (Pera, 2017). The benefit of utilising this technology lies not only in its capacity to attract and retain individuals to a specific location, also in its ability to culturally and sustainably preserve it. But most importantly to reach a larger group of people, for example, the disabled ones, transforming storytelling into the best democratic tool for tourism destinations (Pera, 2017).

Digital storytelling is recognised as a new form of narrative based on telling stories with new types of self-expressive narratives through multiple media (Díaz et al., 2014). In this context, digital storytelling is seen as a way of involving people in innovative ways of telling a story (Barrett, 2006; Robin, 2008). Generally, e-Storytelling is defined as telling stories in interactive and multimedia supports and platforms and tools of digital media and animation features, reinforced with virtual and/or augmented reality (VR/AR) elements and blocks (Psomadaki et al., 2019), to attract, engage and retain their tourism audiences (Katifori et al., 2020).

### 3. Methodology

As already mentioned, the purpose of this research is to propose a conceptual model of a ‘Digital Multiplatform for e-Storytelling in Tourism of Creative Territories’. For that, a deep literature review on the concepts of creative tourism development models and different creative territories was developed. This was followed by distinguishing creative cities, creative events and creative localised networks after Duxbury et al. (2021). Also, the growing importance of e-Storytelling in tourism and its transformative potential for the overall tourist experience was contextualised. As there is no data available on creative tourism consumption per se (Carvalho et al., 2023a) and no e-Storytelling platforms were identified during the article development, this adds to the innovative character of this paper. Creative examples were considered in mainland Portugal, grouped into three categories: ‘Creative Cities’, ‘Creative Events’ and ‘Localized Creative Networks’. Following Duxbury et al. (2021). For this content analysis was used (Camprubí & Coromina, 2016; Stepchenkova et al., 2009). To gather comprehensive insights, the information was extracted from the UNESCO creative cities list in Portugal (UNESCO, 2024), data was collected from the websites of the Regional Tourism Entities (ERT, 2024a; 2024b; 2024c; ETA, 2024; RTA, 2024) and based on Duxbury et al. (2021).

A comprehensive examination of the attributes of creative territories was conducted, complemented by a detailed literature review to identify the key characteristics associated with these spaces. This process provided a deeper understanding of the multifaceted dimensions that define and shape creative territories. Building on this analysis and the insights from the theoretical review, a set of principles was formulated to guide the development of the proposed conceptual model. This analysis made it possible to identify patterns and trends, as well as regional singularities, which served as a basis for the aforementioned conceptual model.

## 4. Results

### 4.1. Creative Territorial Typologies in Portugal

Creative tourism can influence territorial development in different ways such as creative experiences, creative cities, creative networks, creative events and creative territories. Table 1 presents an overview of ‘Creative Territorial Typologies in Portugal’, mapping UNESCO Creative Cities, notable creative events across regions and localised creative networks, which contribute to the unique cultural fabric of each territory.



Table 1. Creative Territorial Typologies in Portugal

Creative cities (UNESCO, 2024)	Creative Events (ERT, 2024a; 2024b; 2024c; ETA, 2024; RTA, 2024)	Localised Creative Networks (Duxbury et al., 2021)
<b>Porto and Norte Regional Tourism Board</b>		
<p>Amarante:</p> <ul style="list-style-type: none"> <li>- Creative City of Music (2017)</li> </ul> <p>Barcelos:</p> <ul style="list-style-type: none"> <li>- Creative City of Crafts and Popular Arts (2017)</li> </ul> <p>Braga:</p> <ul style="list-style-type: none"> <li>- Creative City of Digital Arts (2017)</li> </ul> <p>Santa Maria da Feira:</p> <ul style="list-style-type: none"> <li>- Creative City of Gastronomy (2021)</li> </ul>	<p>FITEI - International Festival of Iberian Expression Theatre, in Porto:</p> <ul style="list-style-type: none"> <li>- An outstanding international theatre festival that celebrates Iberian expression through innovative and inspiring performances.</li> </ul>	<p>Creative Experiences with Sense(s):</p> <ul style="list-style-type: none"> <li>- Association for the Development of the Regions of Peneda-Gerês National Park (ADERE-PG)</li> </ul> <p>Municipality of São João da Madeira:</p> <ul style="list-style-type: none"> <li>- Creative Industrial Tourism</li> </ul>
<b>Centro Regional Tourism Board</b>		
<p>Idanha-a-Nova</p> <ul style="list-style-type: none"> <li>- Creative City of Music (2015)</li> </ul> <p>Óbidos</p> <ul style="list-style-type: none"> <li>- Creative City of Literature (2015)</li> </ul> <p>Caldas da Rainha</p> <ul style="list-style-type: none"> <li>- Creative City of Crafts and Popular Arts (2019)</li> </ul>	<p>Bons Sons Festival, in Cem Soldos, Tomar:</p> <ul style="list-style-type: none"> <li>- A unique music festival wrapped in the cosy atmosphere of Cem Soldos, offering an intimate and authentic musical experience.</li> </ul> <p>Materiais Diversos Festival, in Alcanena Torres Novas:</p> <ul style="list-style-type: none"> <li>- Focussing on the performing arts, this festival promotes diverse shows and performances in Torres Novas and Alcanena.</li> </ul> <p>Boom Festival, in Idanha-a-Nova:</p> <ul style="list-style-type: none"> <li>- A global counterculture festival that stands out for its electronic music, visionary art and commitment to sustainability.</li> </ul> <p>Mondego Art Valley (Estival Festival):</p> <ul style="list-style-type: none"> <li>- The annual summer festival, ESTIVAL, started in 2009 (as Angel Art Festival) and held in the territory of Domínio Vale do Mondego, offers a week-long program of collaborative artistic activities in the open air: Theater, Dance, Music, Fine Arts and Community-Art.</li> </ul>	<p>Quico—Turismo, Lda.</p> <ul style="list-style-type: none"> <li>- Nazaré Criativa</li> </ul>
<b>Lisboa Tourism Board</b>		
	<p>IndieLisboa International Film Festival in Lisbon:</p> <ul style="list-style-type: none"> <li>- Celebrating independent cinema, this festival highlights innovative films and new filmmaking talent.</li> </ul>	

<b>Alentejo Regional Tourism Board</b>		
	<p>Andanças Festival, in Reguengos de Monsaraz:</p> <ul style="list-style-type: none"> <li>- A dance festival that transforms Reguengos de Monsaraz into a vibrant stage for celebrating and exploring diverse dance forms.</li> </ul> <p>FMM Sines - Festival Músicas do Mundo, in Sines:</p> <ul style="list-style-type: none"> <li>- Emphasising musical diversity, this festival brings artists from all over the world to Sines, offering a unique experience of fusing cultures.</li> </ul>	<p>CACO Association of Craftsmen of the Municipality of Odemira</p> <ul style="list-style-type: none"> <li>- Mãos De Cá</li> <li>- Genuino Alentejo</li> <li>- Portugal's Remarkable Tourist Experiences;</li> <li>- MARCA Local Development Organisation</li> <li>- Saídas de Mestre</li> <li>- Municipality of Beja</li> <li>- Beja Experience</li> </ul>
<b>Algarve Regional Tourism Board</b>		
	<p>MED Festival, in Loulé:</p> <ul style="list-style-type: none"> <li>- A festival that transforms the streets of Loulé into a celebration of Mediterranean music, arts and culture.</li> </ul> <p>Loulé White Night:</p> <ul style="list-style-type: none"> <li>- An annual night full of cultural activities, performances and exhibitions, lighting up the city of Loulé with a vibrant atmosphere.</li> </ul> <p>Handsome International Festival of Creative Tourism:</p> <ul style="list-style-type: none"> <li>- organised by QRER (Cooperative for the Development of Low-Density Territories) under the ALGARVE CRAFT &amp; FOOD project, in partnership with the Algarve Tourism Board and Tertúlia Algarvia - Knowledge Centre on Culture and Traditional Food in the Algarve. It also has the support of the aspiring Geoparque Algarvensis.</li> </ul>	<p>In loco Association</p> <ul style="list-style-type: none"> <li>- MEDSouth</li> <li>- Barroca, produtos culturais e turísticos</li> <li>- Tempero</li> <li>- Municipality of Loulé</li> <li>- Loulé Criativo</li> <li>- Odiana: Associação para o Desenvolvimento do Baixo Guadiana</li> <li>- Traditional Knowledge Workshops</li> <li>- PROACTIVETUR</li> <li>- Creative Experiences Program</li> </ul>

Source: Own elaboration

Despite no official statistical data exist about creative tourism consumption in Portugal (Carvalho, et al., 2023b), it is possible to identify several strategical actions for territorial development implemented in the national territory ranging from creative cities, creative events and locally based networks in low-density rural areas. UNESCO Creative Cities, localised networks, and impactful events reveal the rich cultural heritage of each region. Festivals such as FITEI in Porto, Bons Sons in Tomar, and the MED Festival in Loulé stand out as dynamic expressions of cultural and artistic vitality. Initiatives like Nazaré Criativa and the Beja Experience further contribute to the unique cultural identity of these territories, showcasing a

wealth of creativity and innovation in the Portuguese landscape. Seven creative cities are located in two tourism regional boards of Porto e Norte and Centro of Portugal. Creative Events are the only category present geographically in every region and thirteen locally based networks in low-density areas were chosen from the CREATOUR project. The results from Table 1 underline the diverse landscape of creative territories in Portugal, however, this shows that much has to be done concerning creativity in Portugal.

#### 4.2. Creative territories attributes

Each territory's intrinsic characteristics add to the creative potential reinforcing its capacity for tourism development based on the differentiated tourism supply. An exploration of the attributes shaping creative territories was undertaken, delving into their multifaceted dynamics where cultural richness, innovation, and entrepreneurship converge to establish vibrant, unique, and sustainable environments. Table 2 provides a comprehensive overview of the key attributes, that intricately define and characterise the dynamic nature of creative territories.

Table 2 - Creative territories attributes

Creative territories attributes	References
<b>Sustainability</b>	
It is the integration of practices that ensure balanced development across economic, social, cultural, and environmental aspects. When a creative city embraces sustainability, it strives to meet present needs without compromising the ability of future generations to meet their own needs. This includes fostering economic growth through responsible practices, preserving local culture, identity, and heritage, implementing environmental conservation measures such as renewable energy use and waste management, promoting innovation, and encouraging responsible tourism. Embedding sustainability within the framework of a creative city, it aims to cultivate an environment where creativity thrives while respecting ecological limits, fostering social inclusion, and contributing to a more equitable and prosperous future for all residents.	Kagan & Hahn (2011) Laundry (2012)
<b>Technology</b>	
Technology serves as a fundamental attribute that contributes to its innovation-driven environment. Technology within a creative city acts as a catalyst for progress, fostering an ecosystem that supports creative industries, entrepreneurship, and problem-solving. It encompasses the integration of advanced digital infrastructure, smart systems, and tech-driven solutions that enhance urban living, stimulate economic growth, and encourage collaboration among diverse communities. The synergy between technology and creativity empowers citizens to harness digital tools, access information, and participate in shaping the city's cultural and economic landscape.	Florida (2002, 2005) Laundry (2012) Reis & Kageyama (2009)

Furthermore, sustainable technology practices within a creative city aim to mitigate environmental impact, promoting eco-friendly solutions that align technological advancements with environmental preservation and social inclusivity.	
<b>Cultural diversity</b>	
<p>Cultural diversity represents the rich mixture of varied customs, traditions, languages, and artistic expressions within a community.</p> <p>It encompasses a spectrum of ethnicities, beliefs, and practices that coexist harmoniously, contributing to a vibrant and inclusive societal fabric.</p> <p>Embracing cultural diversity fosters mutual understanding, respect, and appreciation for different perspectives, creating an environment where individuals thrive in an atmosphere of shared learning and celebration of differences.</p> <p>In cities, cultural diversity serves as a cornerstone, enriching the social landscape, inspiring creativity, and offering a platform for cross-cultural dialogue and exchange.</p>	<p>Florida (2002, 2005)</p> <p>Kagan &amp; Hahn (2011)</p> <p>Reis &amp; Kageyama (2009)</p> <p>Cabeça et al. (2019)</p> <p>Laundry (2012)</p>
<b>Pleasant Environments</b>	
<p>Environments conducive to creativity serve as incubators for innovation, collaboration, and unrestricted ideation.</p> <p>These spaces, whether physical or virtual, nurture an atmosphere that encourages experimentation, risk-taking, and the free flow of ideas.</p> <p>They promote diversity in thought, welcoming contributions from individuals of varying backgrounds and disciplines.</p> <p>Such environments prioritise open communication, removing barriers to expression, and fostering a culture that values curiosity and exploration. In these settings, creative minds converge, sparking synergies that transcend boundaries and traditional conventions, ultimately driving forward the emergence of novel concepts and breakthrough innovations.</p>	<p>Florida (2002, 2005)</p> <p>Pangsy-Kania &amp; Sokół (2020)</p>
<b>Creative economy</b>	
<p>This represents a dynamic landscape where innovation, imagination, and originality converge to drive economic growth and development.</p> <p>It encompasses a spectrum of industries and sectors rooted in creativity, including design, fashion, advertising, media, arts, and technology among others. This sector not only generates substantial economic value but also fosters cultural expression and innovation.</p> <p>The creative economy thrives on the ingenuity of individuals and businesses, cultivating a space where ideas flourish, products evolve, and new markets emerge.</p> <p>Its significance lies not only in financial prosperity but also in its ability to shape identities, inspire societal change, and serve as a catalyst for both cultural and economic advancement.</p>	<p>Marinova &amp; Borza (2014)</p> <p>Suciu (2009)</p>
<b>Entrepreneurship and Innovation</b>	
<p>This is a fundamental attribute of creative cities, fostering an environment that encourages the birth of new ventures and values innovation.</p> <p>These cities prioritise entrepreneurial endeavours, providing support structures, such as incubators, accelerators, and networking platforms, that nurture budding ideas into viable businesses.</p> <p>Embracing a culture of innovation, they promote risk-taking and experimentation, enabling individuals to explore unconventional solutions to societal challenges.</p> <p>This attribute not only stimulates economic growth but also cultivates a spirit of creativity, resilience, and adaptability, essential for the sustainable development and evolution of these dynamic urban centres.</p>	<p>Florida (2002, 2005)</p> <p>Laundry (2012)</p>

Location	
<p>The significance of location in creative cities is profound, catalysing innovation, collaboration, and cultural exchange.</p> <p>The strategic positioning of these cities often contributes to their allure, attracting diverse talents, industries, and ideas.</p> <p>The geographical placement within a global network enhances connectivity and facilitates the exchange of knowledge and resources, propelling creativity and economic growth.</p> <p>Moreover, the unique geographical features or historical significance of a location can inspire artistic expression and influence the identity of these creative hubs.</p> <p>Thus, the location of a city plays a pivotal role in shaping its creative landscape, offering a canvas for diverse interactions and opportunities that drive forward its cultural vibrancy and innovative spirit.</p>	<p>Granpayehvaghei &amp; Bonakdar (2022)</p>
Management and public policy	
<p>Management and public policy serve as essential attributes within creative cities, establishing frameworks that foster innovation, cultural development, and sustainable growth.</p> <p>These cities prioritise dynamic governance structures, emphasising flexible and inclusive policies that encourage creativity, entrepreneurship, and artistic expression.</p> <p>Effective urban management in creative cities involves strategic planning, efficient resource allocation, and the establishment of supportive ecosystems for creative industries.</p> <p>Moreover, public policies aimed at nurturing creativity often emphasise investment in education, cultural preservation, urban regeneration, and the facilitation of cross-sector collaborations.</p> <p>This attribute underscores the pivotal role of management and public policy in shaping the vibrant and innovative landscapes of creative cities, driving forward their economic prosperity and cultural richness.</p>	<p>Emmendoerfer et al. (2018) Laundry (2012)</p>

Source: Own Elaboration

The attributes presented in table 2 collectively form a comprehensive framework that intricately defines and characterises creative territories. Sustainability anchors these territories in balanced development across economic, social, cultural, and environmental dimensions. Technology acts as a catalyst, fostering innovation and enhancing urban living. Cultural diversity enriches the societal fabric, inspiring creativity and cross-cultural dialogue. Pleasant environments serve as incubators for unrestricted ideation, driving breakthrough innovations. The creative economy shapes identities, inspires societal change, and serves as a catalyst for both cultural and economic advancement. Entrepreneurship and innovation stimulate economic growth and cultivate a spirit of creativity. Location catalyses collaboration and cultural exchange, playing a pivotal role in shaping the creative landscape. Management and public policy establish frameworks that foster innovation, cultural development, and sustainable growth. Together, these attributes provide a comprehensive understanding of the dynamic and vibrant nature of creative territories, setting the stage for further analysis and exploration.

#### 4.3. Proposed model for a digital multiplatform of e-Storytelling in creative territories

The interconnection of several creative strategies, seeking to further boost territorial idiosyncrasies for tourism purposes, finds in e-Storytelling an effective tactic to increase sustainability in the tourism ecosystem. The information presented in the previous tables allowed the authors to identify the guiding principles for the proposed model. The typologies of creative territories and the distinctive attributes inherent in these spaces provide a solid and inspiring foundation for the design of an innovative multiplatform e-Storytelling model for creative territories.

This approach is based on the premise of digital storytelling as an innovative extension of ancestral narrative art, now enriched by multimedia resources that enhance personal and collective expression within virtual spaces. In doing so, it was possible to envisage a digital multiplatform of e-Storytelling in creative territories, illustrated in Figure 1 capable of being applied to tourism destinations and other territories consisting of one of the contributions of this paper.

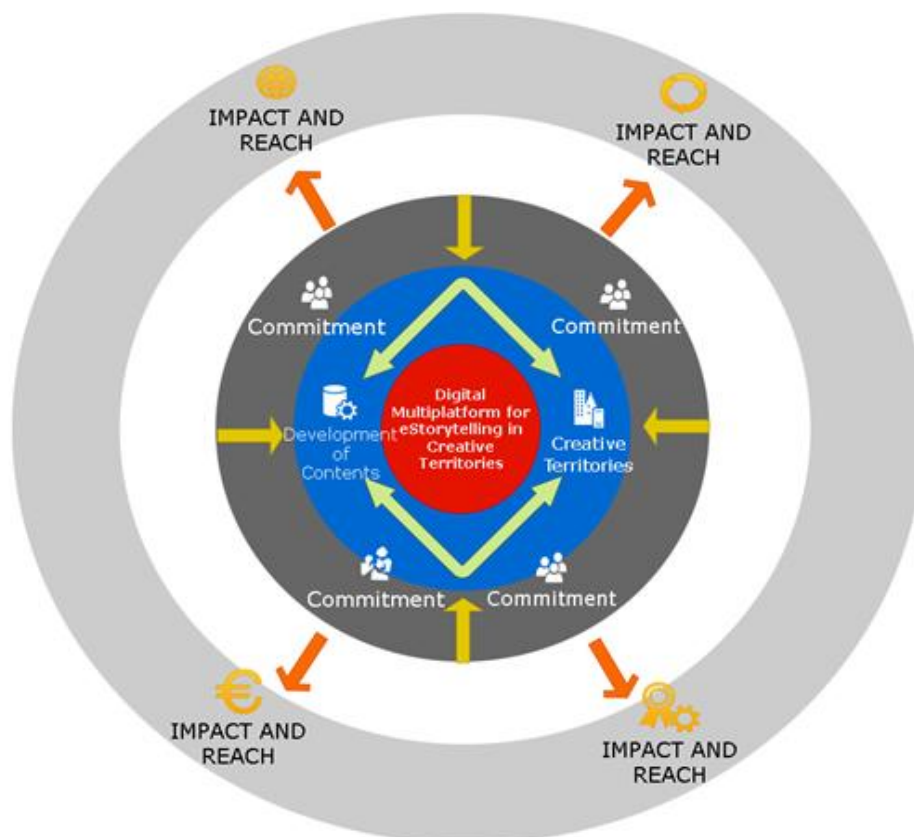


Figure 1. STC Model (e-Storytelling in Creative Territories)

Source: Own elaboration

The conceptual model serves as a visual representation of the infrastructure and dynamics underlying e-Storytelling in creative territories, anchored in a digital platform. This outline illustrates not only the architecture of the platform but also the interactions between content creators, users, and the community at large. The digital platform, represented here as the central core, is the beating heart of the system, a point of convergence where stories are gathered, selected and distributed. From this epicentre, a network of narratives flows that branch out through the creative territories, capturing the cultural and historical essence of each location. Around this core, focal areas where content is generated and improved are identified, highlighting the importance of careful selection and effective curation. The platform's interface is intuitive and inviting, encouraging exploration and engagement from users, who become co-creators by interacting with the stories and contributing their own experiences. In table 3 it is possible to observe the STC Model components.

Table 3. STC Model Components

<b>Elements</b>	<b>Relationship</b>	<b>Content</b>
<b>Creative territories</b>	<b>Relationship with content development</b>	The histories, traditions, and cultural elements of creative territories are the raw material for content development. This information is transformed into engaging narratives and multimedia content.
<b>Content development</b>	<b>Relationship with the digital platform</b>	The content developed is adapted and optimised to be displayed on the digital platform, ensuring that it is presented attractively and interactively.
	<b>Relationship with user engagement</b>	Content is created considering how users will interact with it, encouraging engagement/connection and participation.
<b>Digital platform</b>	<b>Relationship with user engagement</b>	The platform is designed with features that facilitate user interaction, such as commenting, sharing, and feedback systems.
	<b>Relationship with impact and reach</b>	The accessibility and usability of the platform are crucial for reaching a wide audience and generating impact content.
<b>User commitment</b>	<b>Relationship with impact and reach</b>	Through user engagement, it is possible to measure the success and scope of the project, as well as collect data for future improvements and adaptations of generated content.
<b>Impact and reach</b>	<b>Relationship with creative territories</b>	The success of the platform and its impact on tourism and cultural preservation reinforce the importance and value of creative territories, creating a positive cycle of appreciation and promotion.

Source: Own elaboration.

The model also emphasises the impact and reach of the platform, transcending the digital sphere and having repercussions on tourism, the economy and the social fabric of the territories represented. User engagement is the result and catalyst of this influence, in a virtuous cycle that feeds back into the platform with new content and insights.

This model is not static. It is evolving, adapting, and expanding in response to emerging cultural and technological dynamics. It symbolises an integrated approach to digital storytelling, a living map that guides navigation through the narrative landscapes of creative territories focusing on guiding principles, such as the relationship between creative territories, the digital platform, and user engagement.

## 5. Conclusion

Following the contextualisation of creative tourism consumption and its several territorial manifestations (creative cities, creative events and creative localised networks) after Duxbury et al. (2021), the paper traces the trajectory of tourism storytelling, transitioning from conventional to digital paradigms within the context of creative territories. Through an extensive examination of literature and content analysis, we have elucidated the close interplay between tourism and creativity, the progression of creative tourism, spanning from its early stages to the innovative models of today, underlining its pivotal role in shaping the landscape of tourist experiences and fostering economic vitality in creative cities and territories. Besides, the evolution of traditional tourism storytelling to e-tourism driven by technological advancements accentuates the transformative impact of digital media in the tourism industry. Digital storytelling's transformational potential, leveraging platforms such as virtual and augmented reality, has emerged as a potent tool for preserving cultural heritage, enhancing destination accessibility, and democratising tourism experiences.

Through the proposal for a conceptual model of a digital multiplatform dedicated to tourism e-Storytelling in creative territories, we envision a dynamic and interactive platform that amplifies the cultural richness of creative territories, fosters user engagement and contributes to participatory and sustainable development initiatives. As we navigate the digital era, embracing the power of e-Storytelling offers unprecedented opportunities to elevate tourism experiences, promote cultural exchange, and cultivate vibrant communities in creative territories around the world.



## 6. Limitations and future research

Among the limitations of the paper is its geographical limitation as only continental Portugal was considered for this ongoing research. Also, creatives, creative hubs, creative clusters and creative DMOs were not included in the present research. As a natural follow-up of this research, we intend to test the model near creative tourism and other tourism-related territorial agents. In future research, it is suggested to expand the potential of the platform to other types of territories such as island destinations to cover not only other creative tourism development models but also, to engage in complementary qualitative and quantitative approaches to further reinforce research in these fields.

## Credit author statement

All authors have contributed equally. All authors have read and agreed to the published version of the manuscript.

## Declaration of competing interest: None

Information about the project can be consulted in the following link: <https://e-storytelling-turismo.islastr.com/>

## References

- Akdemir, H., Sousa de São José, J., & Rodrigues Gonçalves, A. (2023). Empirical research on creative tourism: A systematic review. *Revista Turismo & Desenvolvimento*, 41, 531-550. <https://doi.org/10.34624/rtd.v41i0.30537>
- Ashton, M. S. G. (2018). Cidades criativas: Contexto histórico e conceitual. In M. S. G. Ashton, M. L. Emmendoerfer, & L. Emmendoerfer (Eds.), *Cidades criativas: Vocação e desenvolvimento* (pp. 13-30). Feevale. <https://www.feevale.br/Comum/midias/b8f7d75d-202c-48ab-9330-6b941321df51/E-BOOK%20Cidades%20Criativas.pdf> (accessed 26/10/2023).
- Barrett, H. C. (2006). Researching and evaluating digital storytelling as a deep learning tool. In C. Crawford, R. Carlsen, K. McFerrin, J. Price, R. Weber, & D. Willis (Eds.), *Proceedings*

*of society for information technology & teacher education international conference 2006* (pp. 647–654). AACE.

Bassano, C., Barile, S., Piciocchi, P., Spohrer, J. C., Iandolo, F., & Fisk, R. (2019). Storytelling about places: Tourism marketing in the digital age. *Cities*, 87, 10-20. <https://doi.org/10.1016/j.cities.2018.12.025>

Blapp, M., & Mitás, O. (2019). The role of authenticity in rural creative tourism. In N. Duxbury & G. Richards (Eds.), *A Research Agenda for Creative Tourism* (28-40). <https://doi.org/10.4337/9781788110723.00011>

Buhalis, D., Harwood, T., Bogicevic, V., Viglia, G., Beldona, S., & Hofacker, C. (2019). Technological disruptions in services: Lessons from tourism and hospitality. *Journal of Service Management*, 30(4), 484-506. <https://doi.org/10.1108/JOSM-12-2018-0398>

Cabeça, S. M., Gonçalves, A. R., Marques, J. F., & Tavares, M. (2019). Mapping intangibilities in creative tourism territories through tangible objects: A methodological approach for developing creative tourism offers. *Tourism & Management Studies*, 15(1SI), 42-49 <https://www.tmsstudies.net/index.php/ectms/article/view/1134>

Campos, A. C., Guerreiro, M. M., & Beavor, M. C. (2023). Storytelling in heritage tourism: an exploration of co-creative experiences from a tourist perspective. *Museum Management and Curatorship*, 40(2), 225–250. <https://doi.org/10.1080/09647775.2023.2230194>

Camprubí, R., & Coromina, L. (2016). Content analysis in tourism research. *Tourism Management Perspectives*, 18, 134–140. <https://doi.org/10.1016/j.tmp.2016.03.002>

Carvalho, R., & Reis, P. (2024). Creative communities entrepreneurship in tourism. In V. Ratten (Ed.), *International Encyclopedia of Business Management*. Elsevier. <https://doi.org/10.1016/B978-0-443-13701-3.00195-X>

Carvalho, R. M. F., & Simões, J. T. (2024). The art of tourism: Crafting a creative tourism management framework for the Trays Festival Museum 4.0. In Á. Rocha, C. Montenegro, E. T. Pereira, J. A. M. Victor, & W. Ibarra (Eds.), *Management, tourism and smart technologies: ICMTT 2024* (Vol. 1191, *Lecture Notes in Networks and Systems*). Springer. [https://doi.org/10.1007/978-3-031-74828-8\\_45](https://doi.org/10.1007/978-3-031-74828-8_45)

Carvalho, R., Costa, C., & Ferreira, A. (2019). Review of the theoretical underpinnings in the creative tourism research field. *Tourism & Management Studies*, 15(SI), 11–22. <https://doi.org/10.18089/tms.2019.15SI02>

- Carvalho, R., Costa, C., & Ferreira, A. M. (2023a). Creative tourism consumption: Framing the creative habitus through a Bourdieusian lens. *Sustainability*, 15(2281), 1–13. <https://doi.org/10.3390/su15032281>
- Carvalho, R., Costa, C., & Ferreira, A. M. (2023b). Living the creative life: Evidence from “lifestyle entrepreneurs” engage in creative tourism. *Journal of Tourism & Development*, 41, 201–214. <https://doi.org/10.34624/rtd.v41i0.28249>
- Chronis, A. (2008). Co-constructing the narrative experience: staging and consuming the American Civil War at Gettysburg. *Journal of Marketing Management*, 24(1-2), 05-27. <https://doi.org/10.1362/026725708X273894>
- Chronis, A. (2012). Tourists as story-builders: Narrative construction at a Heritage Museum. *Journal of Travel & Tourism Marketing*, 29(5), 444-459. <https://doi.org/10.1080/10548408.2012.691395>
- Costa, V., & Pereira, R. (2022). Creative tourism and sustainable development of cities: A review of the literature. *Brazilian Creative Industries Journal*, 2(2), 48–65. <https://doi.org/10.25112/bcij.v2i2.3104>
- Díaz, M., Vayá, A., & Signes, C. (2014). Digital storytelling in English for tourism. *Ibérica*, (27), 185–204. <http://revistaiberica.org/index.php/iberica/article/view/268>
- Duarte, E., Marujo, N., & Simões, J. (2022). Creative Tourism as a promoter of the Sustainable Development Goals - Central Alentejo. *Journal of Tourism and Development*, 39, 329–341. <https://doi.org/10.34624/rtd.v39i0.27283>
- Duxbury, N., Bakas, F. E., Vinagre de Castro, T., & Silva, S. (2021). Creative Tourism Development Models towards Sustainable and Regenerative Tourism. *Sustainability*, 13(1), 2. <https://doi.org/10.3390/su13010002>
- Duxbury, N., & Richards, G. (2019). Towards a research agenda for creative tourism: developments, diversity, and dynamics. In N. Duxbury & G. Richards (Eds.), *A Research Agenda for Creative Tourism* (1st ed., pp. 1–14). <https://doi.org/10.4337/9781788110723>
- Emmendoerfer, M. L., Fioravante, A. S. A., & Araújo, J. F. F. E. de. (2018). Ações governamentais para o desenvolvimento de territórios criativos no contexto brasileiro. *Revista Brasileira de Gestão e Desenvolvimento Regional*, 14(1). Recuperado de <https://www.rbgdr.net/revista/index.php/rbgdr/article/view/3497>
- ERT. (2024a). *Turismo do Porto e Norte de Portugal*. [www.portoenorte.pt](http://www.portoenorte.pt)

ERT. (2024b). *Turismo do Centro de Portugal*. [www.turismodocentro.pt](http://www.turismodocentro.pt)

ERT. (2024c). *Turismo do Alentejo e do Ribatejo, E.R.T.* [www.visitalentejo.pt](http://www.visitalentejo.pt)

ETA. (2024). *Entidade Regional de Turismo da Região de Lisboa*. [www.ertlisboa.pt](http://www.ertlisboa.pt)

Fernández-Poyatos, M. D., & Papí-Gálvez, N. (2017). eTurismo: estudio de criterios de segmentación clásicos del usuario online que compra por internet. *Revista ICONO14 Revista científica de Comunicación y Tecnologías emergentes*, 15(2), 168-189. <https://doi.org/10.7195/ri14.v15i2.1066>

Florida, R. (2002). *The rise of the creative class: and how it's transforming work, leisure, community and everyday life*. Basic Books. <https://doi.org/10.5860/choice.40-2276>

Florida, R. (2005). *Cities and the creative class*. Routledge. <https://doi.org/10.4324/9780203997673>

Granpayehvaghei, T., & Bonakdar, A. (2021). What makes for a creative-friendly community? Untangling the location attributes of creative clusters. *International Journal of Cultural Policy*, 28(5), 621–636. <https://doi.org/10.1080/10286632.2021.1988082>

Gretzel, U., Fuchs, M., Baggio, R., Hoepken, W., Law, R., Neidhardt, J., Pesonen, J., Zanker, M. & Xiang, Z. (2020). e-Tourism beyond COVID-19: A call for transformative research. *Information Technology & Tourism*, 22, 187-203. <https://doi.org/10.1007/s40558-020-00181-3>

Gretzel, U., & Fesenmaier, D. R. (2003, January). Experience-based internet marketing: An exploratory study of sensory experiences associated with pleasure travel to the Midwest United States. In *Enter* (pp. 49-57).

Kabra, S., & Singh, P. (2023). Envisaging creative tourism through boutique hotels: an integrated framework of transformative experience. *Tourism Recreation Research*, 50(1), 161–177. <https://doi.org/10.1080/02508281.2023.2235783>

Kagan, S., & Hahn, J. (2011). Creative cities and (un) sustainability: From creative class to sustainable creative cities. *Culture and Local Governance*, 3(1-2), 11-27. <https://doi.org/10.18192/clg-cgl.v3i1.182>

Katifori, A., Perry, S., Vayanou, M., Antoniou, A., Ioannidis, I. P., McKinney, S., Chrysanthi, A., & Ioannidis, Y. (2020). “Let them talk!” Exploring guided group interaction in digital

- storytelling experiences. *Journal on Computing and Cultural Heritage (JOCCH)*, 13(3), 1–30. <https://doi.org/10.1145/3382773>
- Kazandzhieva, V., & Santana, H. (2019). E-tourism: Definition, development, and conceptual framework. *Tourism: An International Interdisciplinary Journal*, 67(4), 332-350. <https://hrcak.srce.hr/230632> .
- Landry, C. (2012). *The creative city: A toolkit for urban innovators*. Earthscan. ISBN: 978-1-84407-598-0
- Li, H., Zeng, S., & Tay, K. (2024). Tourism storytelling research progress and trends: A systematic literature review on SDGs. *Journal of Lifestyle and SDGs Review*, 5(1), e02231. <https://doi.org/10.47172/2965-730X.SDGsReview.v5.n01.pe02231>
- Li, Q., & Kovacs, J. (2022). Creative tourism and creative spaces in China. *Leisure Studies*, 41(2), 180–197. <https://doi.org/10.1080/02614367.2021.1948596>
- Lund, N. F., Cohen, S. A., & Scarles, C. (2018). The power of social media storytelling in destination branding. *Journal of Destination Marketing & Management*, 8, 271-280. <https://doi:10.1016/j.jdmm.2017.05.003> .
- Marinova, E., & Borza, A. (2014). The creative economy, the creative industries and new perspectives for creative cities. *Managerial Challenges of the Contemporary Society. Proceedings*, 7(2), 22.
- Martin, D., & Woodside, A. G. (2011). Storytelling research on international visitors: Interpreting own experiences in Tokyo. *Qualitative Market Research*, 14(1), 27–54. <https://doi.org/10.1108/13522751111099319>
- Marques, L., & Borba, C. (2017). Co-creating the city : Digital technology and creative tourism. *Tourism Management Perspectives*, 24, 86–93. <https://doi.org/10.1016/j.tmp.2017.07.007>
- Mathisen, L. (2018). Storytelling in a co-creation perspective. In N. Prebensen, J. Chen, & M. Uysal (Eds.), *Creating experience value in tourism* (pp. 137–147). Wallingford, UK: CABI. <https://doi.org/10.1079/9781786395030.0137>
- McCabe, S., & Foster, C. (2006). The role and function of narrative in tourist interaction. *Journal of Tourism and Cultural Change*, 4(3), 194–215. <https://doi.org/10.2167/jtcc071.0>

- Medhat, W., Hassan, A., & Korashy, H. (2014). Sentiment analysis algorithms and applications: A survey. *Ain Shams Engineering Journal*, 5, 1093–1113. <https://doi.org/10.1016/j.asej.2014.04.011>
- Melo, C., Richards, G., & Smith, M. (2021). Transformational tourism experiences: The communication of service providers. In *Impact of New Media in Tourism*, pp. 210–233. <https://doi.org/10.4018/978-1-7998-7095-1.ch013>
- Moezzi, M., Janda, K. B., & Rotmann, S. (2017). Using stories, narratives, and storytelling in energy and climate change research. *Energy Research & Social Science*, 31, 1-10. <https://doi.org/10.1016/j.erss.2017.06.034> .
- Moin, S. M. A., Hosany, S., & O'Brien, J. (2020). Storytelling in destination brands' promotional videos. *Tourism Management Perspectives*, 34, 100639. <https://doi.org/10.1016/j.tmp.2020.100639>
- Moscardo, G. (2020). Stories and design in tourism. *Annals of Tourism Research*, 83, 102950. <https://doi.org/10.1016/j.annals.2020.102950>
- Neidhardt, J., & Werthner, H. (2018). IT and tourism: still a hot topic, but do not forget IT. *Information Technology & Tourism*, 20(1-4), 1-7. <https://doi.org/10.1007/s40558-018-0115-x>
- OECD. (2014). *Tourism and the creative economy*. In *OECD Studies on Tourism*. <https://doi.org/10.1787/9789264207875-en>
- Pangsy-Kania, S., & Sokół, A. (2020). The climate conducive to creativity in the city and its impact on the development of creative sectors. *Studies in Logic, Grammar and Rhetoric*, 59(1), 191-210. DOI: 10.2478/slgr-2019-0037
- Pascoal, S., Tallone, L., & Furtado, M. (2021). The Impact of COVID-19 on Cultural Tourism: Virtual Exhibitions, Technology, and Innovation. In A. Abreu, D. Liberato, E. A. González, & G. Ojeda (Eds.), *Advances in Tourism, Technology and Systems*. ICOTTS 2020. Smart Innovation, Systems and Technologies (Vol. 209, pp. 177–185). Springer. [https://doi.org/10.1007/978-981-33-4260-6\\_16](https://doi.org/10.1007/978-981-33-4260-6_16)
- Pera, R. (2017). Empowering the new traveller: storytelling as a co-creative behaviour in tourism. *Current Issues in Tourism*, 20(4), 331-338. <https://doi.org/10.1080/13683500.2014.982520>

- Podara, A., Giomelakis, D., Nicolaou, C., Matsiola, M., & Kotsakis, R. (2021). Digital storytelling in cultural heritage: Audience engagement in the interactive documentary *New Life. Sustainability*, 13(3), 1193. <https://doi.org/10.3390/su13031193>
- Pourjahan, S., Mohajer, B., & Kuhzady, S. (2022). Creative tourism planning theory framework: A systematic review. *Journal of Tourism Planning and Development*, 11(41), 103–121. <https://doi.org/10.22080/JTPD.2022.22659.3631>
- Psomadaki, O. I., Dimoulas, C. A., Kalliris, G. M., & Paschalidis, G. (2019). Digital storytelling and audience engagement in cultural heritage management: A collaborative model based on the Digital City of Thessaloniki. *Journal of Cultural Heritage*, 36, 12–22. <https://doi.org/10.1016/j.culher.2018.07.016>
- Rahimifard, G., Ghorbani, R., Babayi Aghdam, F., & Heydari Chiyane, R. (2021). Evaluation of creative city indicators in creating a creative tourism city (Case study: Khoy). *Human Geography Research*, 53(4), 1509-1522. <https://doi.org/10.22059/jhgr.2021.303752.1008127>
- Reis, A. C. F., & Kageyama, P. (2009). Creative city perspectives. *Garimpo de Soluções & Creative City Productions*. Retrieved from <https://garimpodesolucoes.com.br/wp-content/uploads/2014/09/CCP-EN-final-1.pdf>
- Remoaldo, P., Matos, O., Freitas, I., Gôja, R., Araújo Alves, J., Ribeiro, V., Pereira, M., & Xavier, C. (2020). An international overview of certified practices in creative tourism in rural and urban territories. *Journal of Hospitality & Tourism Research*. <https://journals.sagepub.com/doi/full/10.1177/1096348020950792>
- Rice, C., LaMarre, A., Changfoot, N., & Douglas, P. (2020). Making spaces: multimedia storytelling as reflexive, creative praxis. *Qualitative Research in Psychology*, 17(2), 222-239. <https://doi.org/10.1080/14780887.2018.1442694>
- Richards, G. (2011). Creativity and tourism. The state of the art. *Annals of Tourism Research*, 38(4), 1225–1253. <https://doi.org/10.1016/j.annals.2011.07.008>
- Richards, G. (2020). Designing creative places: The role of creative tourism. *Annals of Tourism Research*, 85, 102922. <https://doi.org/10.1016/j.annals.2020.102922>
- Richards, G. (2021a). Business models for creative tourism. *Journal of Hospitality & Tourism*, 19(1), 1-13. <https://johat.org/2021-vol-19-no-1-chapters/>



- Richards, G. (2021b). *Rethinking cultural tourism*. Edward Elgar Publishing. ISBN 978178990543 4
- Richards, G., Wisansing, J. J., & Paschinger, E. (2018). *Creating creative tourism toolkit*. Bookplus Publishing. Retrieved from [http://perfectlink.co.th/wp-content/uploads/2019/01/Creating-Creative-Tourism-Toolkit\\_Version-Eng.pdf](http://perfectlink.co.th/wp-content/uploads/2019/01/Creating-Creative-Tourism-Toolkit_Version-Eng.pdf)
- Roberts, E., & Townsend, L. (2016). The contribution of the creative economy to the resilience of rural communities: exploring cultural and digital capital. *Sociologia Ruralis*, 56(2), 197-219. <https://doi.org/10.1111/soru.12075>
- Robin, B. R. (2008). Digital storytelling: A powerful technology tool for the 21st century classroom. *Theory Into Practice*, 47(3), 220–228. <https://doi.org/10.1080/00405840802153916>
- Rodrigues, M., & Franco, M. (2020). Networks and performance of creative cities: A bibliometric analysis. *City, Culture and Society*, 20, 100326. <https://doi.org/10.1016/j.ccs.2019.100326>
- RTA. (2024). *Região de Turismo do Algarve*. [www.turismoalgarve.pt](http://www.turismoalgarve.pt)
- Sager, J. (2021). Museums as vehicles for storytelling: A survey of methods and the potential for online collections. In E. Longo (Ed.), *Essays from the MCN 2020 VIRTUAL Scholarship Program Recipients* (p. 10). Museum Computer Network. <https://publications.mcn.edu/2020-scholars/storytelling/>
- Shehade, M., & Stylianou-Lambert, T. (2021). Emerging technologies and the digital transformation of museums and heritage sites. In M. Shehade & T. Stylianou-Lambert (Eds.), *First International Conference, RISE IMET, 2021* (p. 370). Springer. <http://link.springer.com/book/10.1007/978-3-030-83647-4>
- Stankov, U., & Gretzel, U. (2020). Tourism 4.0 technologies and tourist experiences: a human-centered design perspective. *Information Technology & Tourism*, 22(3), 477-488. <https://doi.org/10.1007/s40558-020-00186-y>
- Stepchenkova, S., Kirilenko, A., & Morrison, A. (2009). Facilitating content analysis in tourism research. *Journal of Travel Research*, 47(4), 454–469. <https://doi.org/10.1177/0047287508326509>



- Suciu, M. C. (2009). Creative economy and creative cities. *Romanian Journal of Regional Science*, 3(1), 82-91 Retrieved from <http://rjrs.ase.ro/wp-content/uploads/2017/03/V31/V314.Suciu.pdf>
- Sundin, A., Andersson, K. & Watt, R. (2018). Rethinking communication: integrating storytelling for increased stakeholder engagement in environmental evidence synthesis. *Environ Evid* 7, 6. <https://doi.org/10.1186/s13750-018-0116-4>
- Tung, V. W. S., Lin, P., Qiu Zhang, H., & Zhao, A. (2017). A framework of memory management and tourism experiences. *Journal of Travel & Tourism Marketing*, 34(7), 853-866. <https://doi.org/10.1080/10548408.2016.1260521> .
- Tussyadiah, I. P., Wang, D., Jung, T. H., & Tom Dieck, M. C. (2018). Virtual reality, presence, and attitude change: Empirical evidence from tourism. *Tourism Management*, 66, 140-154. <https://doi.org/10.1016/j.tourman.2017.12.003>
- UNESCO. (2024). Cidades portuguesas na Rede de Cidades Criativas da UNESCO. Comissão Nacional da Unesco. <https://unescoportugal.mne.gov.pt/pt/noticias/rede-de-cidades-criativas-da-unesco>
- Vrettakis, E., Kourtis, V., Katifori, A., Karvounis, M., Lougiakis, C., & Ionnidis, Y. (2019). Narralive - creating and experiencing mobile digital storytelling in cultural heritage. *Digital Applications in Archaeology and Cultural Heritage*, 15(e00114). <https://doi.org/10.1016/j.daach.2019.e00114>
- Weiler, B., & Black, R. (2015). The changing face of the tour guide: one-way communicator to choreographer to co-creator of the tourist experience. *Tourism Recreation Research*, 40(3), 364–378. <https://doi.org/10.1080/02508281.2015.1083742>
- Youssef, K. B., Leicht, T., & Marongiu, L. (2018). Storytelling in the context of destination marketing: an analysis of conceptualizations and impact measurement. *Journal of Strategic Marketing*, 20(10) 1-18. <https://doi.org/10.1080/0965254X.2018.1464498>