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on Economics and Management

EMAN 2024



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Technical Editor:
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office@udekom.org.rs
+381 62 8125 779
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Development of Strategies for Dance-Related Tourism in the Realm of Experiential Creative Tourism

Francesco Badia[1]
Anna Schiattarella[2]

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Abstract: *The objective of this research is to trace the benefits of a closer link between one of the least considered performing arts, namely, dance, and the tourism associated with it. Although there have yet to be many in-depth theoretical studies on its influence on tourism demand, an important role can be represented by dance. Many trips are undertaken to destinations that have seen the birth of specific genres and styles of dance. Tourists who enrich themselves with dance-related performances and experiences belong to a niche audience. Often, these are people already connected to the dance industry (theater operators, dancers, choreographers), and so rarely are audiences made up of more than just real amateurs in the audience. Three categories of participants in dance-related tourism can be identified: passive recipients, active dance tourists, and professional dancers. This paper intends to analyze the potential development profiles of this form of tourism, examining the central elements that can be applied to the strategy of a tourism destination.*

1. INTRODUCTION

Events understood as man-planned events, have always been the foundation of socialization and community-building and, today, have become such essential elements of tourist attraction that they have fostered the emergence of accurate industry management.

This research aims to trace the benefits of a closer link between one of the least considered performing arts, namely, dance, and the tourism related to it. The reasons behind the lack of relationship between the tourism and dance sectors lie in multiple causes, which are only sometimes easy to trace. Indeed, differences in organizational as well as planning arrangements, and then, a particular prejudice against the tourist on the part of the art world, which for a long time did not consider them as a potential target audience but instead as the antithesis to the committed and educated spectator. Setting aside the mistrust, the different aspects that characterize this relationship were analyzed.

Cultural tourism is one of the most exciting segments to analyze and, according to the World Tourism Organization, "*represents all those movements of people motivated by cultural purposes such as study vacations, participation in live performances, festivals, cultural events, visits to archaeological sites and monuments, pilgrimages [...] it is the need of people to confront diversity, to increase the level of knowledge, generate new experiences and new encounters*".

From what has just been described, the link between tourism and culture emerges, and there is no doubt that cultural tourism is an essential segment of global tourism. However, there are

[1] Department of Economics Marco Biagi, Via Jacopo Berengario, 51, 41121 Modena, Italy
[2] Independent researcher.

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signs that this type of tourism has become a victim of its success and is becoming increasingly standardized, losing its unique characteristics.

All this has generated a desire in tourists for less standardized and more authentic experiences. Modern-day tourists constantly seek unique experiences that transport them into the local people's way of life and identity. Unsurprisingly, tourists' habits have changed in response to these changes. They now plan their vacations, construct itineraries, and move away from pre-packaged routes.

This paper, therefore, intends to fit into these considerations by analyzing the opportunities for the development of dance-related tourism from the perspective of destination management and destination promotion organizations, based mainly on tourism events related to or local dance-related traditions.

2. THE ROLE OF EXPERIENTIALITY IN CULTURAL AND CREATIVE TOURISM

Tourism is an ever-evolving phenomenon. Just as any good or service produced and delivered in our society, the tourism industry adapts to the needs and preferences of people and the demands of the market. Indeed, consumer tastes change because of social transformations, adapting from time to time to new stimuli and awareness. This is how consumer preferences and needs guide the production of goods and delivery of services. This is where words such as customer care or satisfaction find their *raison d'être* in the current discipline of Customer Relationship Management[3]. It is not supply but instead demand that governs market dynamics today.

Tourism, too, is not exempt from this customer orientation. Tourists are not interested in services per se but are looking for solutions to increasingly complex needs, and they are no longer passive but active parts of this process. If the tourism industry, like the entire service sector, is customer-oriented and is shaped in such a way that it can respond to the customer's problems, the customer, in turn, interacts with it in search of the solution, giving rise to the classic meaning of the prosumer[4], a term that fully identifies the new active role played by the consumer today.

We are, therefore, witnessing a natural, cultural evolution of what concerns tourist enjoyment: we are moving from a tourist package where the tourist has a spectator role to a tourist offer where the guest becomes the leading actor of the same offer. The tourist offer tends to be increasingly transformed into a real-life experience and educational experience, capable of engaging emotionally, intellectually, and physically.

Experiential learning is a learning model based on direct experience[5]. From an emotional point of view, experience can be anything that triggers an emotion. In theory, every tourism offer-

[3] CRM (Customer Relationship Management) is a set of management solutions, organizational methods, and information tools that foster a company's relationship with its customers. This set of activities is directed at different stages of the customer relationship: acquiring new customers, developing relationships with existing ones to retain them, and sometimes involving customers in promoting the company's products or services.

[4] Expression, coined by Alvin Toffler in his book The Third Wave (first edition: 1980): It is a merge of the terms producer and consumer, indicating a consumer who is himself a producer or, in the very act of consuming, contributes to production. The term arose to describe the prominence of consumers in an era that was moving away from mass serial production and adhering to the multiplicity of tastes and trends of citizens (Toffler, 2022).

[5] It was studied by two great pedagogists such as John Dewey (1859-1952) and Jean Piaget (1896-1980) and psychologist Kurt Zadek Lewin (1890-1947), but became widespread thanks to David Kolb (1939) who, based on previous studies, developed the "experiential learning theory."

ing makes one learn something. Experiential offerings certainly can make people feel emotions, justifying the definition of "experience." However, it is on the concept of learning that they find the factual terminological basis and on which its definition is based.

While it is true that experiential offerings allow guests to immerse themselves in the local way of life and all that constitutes its identity and character, they can also be said to be cultural offerings. The difference between a simple experiential offering in the broad sense and an experiential offering in the narrow sense is precisely the direct (active) participation of the guest in the activities that make up the offering. Through direct participation, the tourist becomes an active part of the experience. This reinforces the shift from an "entertainment" to an "education" dimension.

Its main goal is to help tourists and visitors create an intense connection with the place they are visiting or the event they are attending. From such a point of contact, when the visitor feels connected to their surroundings, a positive feeling, a pleasant experience, and, consequently, a good memory of that moment arises. Understanding tourism as a cultural experience, travel allows users to enter a new and different reality, experience and live, and become a form of interactive culture. When interpreted this way, tourism becomes the tool for understanding, feeling, and analyzing the territory and its history.

The search for identity and authentic products, contact with residents, and opportunities to broaden one's horizons to experience the art, history, and traditions of places, even in a playful way: this mutation has been identified already in the early 2000s as "creative tourism." In this way, culture is expanded: not only art, monuments, and archaeology but festivals, events, performing arts, contemporary art, fashion, design, crafts, and food and wine.

What has been covered so far finds its ultimate expression in creative tourism. Richards and Raymond (2000), defined it as:

"*Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences, which are characteristic of the holiday destination where they are taken*."

Creative tourism is, to all intents and purposes, a sub-category of broader cultural tourism and places alongside the enhancement of the tangible resources of an area and the enhancement of intangible resources through the active participation of the tourist, who becomes the co-creator of the product/service. UNESCO later formalized the definition as *"[...] a journey based on an engaging and authentic experience, characterized by learning about the arts, heritage or special characteristics of a place, which allows a connection with those who reside there [...]*." This form of tourism enhances the creativity, technologies, and intangible components of the area's culture to meet local communities' need for cultural expression and contemporary visitors' demand for authentic experiences.

Unlike traditional cultural tourism, where the community plays a marginal role if not absent, residents must participate actively in creative tourism. They are encouraged to share their area's local traditions, crafts, and culture.

Creative tourism is, therefore, an evolution of cultural tourism and offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences that characterize the travel destination.

The offer's creativity can reside in any activity; the only essential thing is that it is connected to the destination. This requires the creativity of those who manage and organize the destination's tourism offer, thus requiring some co-creation activity between tourists and the local community.

In conclusion, creative tourism develops with tourists' changing motivations and needs. If, initially, the tourist's primary motivations were related to a need for recreation and corresponded to an essentially physiological or basic need, later, with the spread of cultural tourism, the tourist begins to travel to satisfy a higher-order need related to the possibility of standing out from others. Finally, with creative tourism, tourists are driven by experiential needs: they want to experience the vacation, feel part of the host culture, and contribute to their personal growth.

Thus, there is a shift from a tangible and standardized or standardizable type of culture, identified in the area's material resources, to an intangible kind of culture, defined and shaped by the people of the place and their interaction with them. For that reason, it becomes unique and allows people to enhance their skills, develop their creative potential, express their identity, and pursue their well-being.

3. EVENTS AND LIVE ENTERTAINMENT

The type of cultural events under consideration in this work is represented by live entertainment. Under this term, it is possible to group any artistic event that the consumer can directly enjoy without the use of media; therefore, the live performance sector includes all events with performative characteristics that involve the presence of an audience at the time of their staging. The disciplines of theater, dance, music, circus and the intermingling of different genres are part of this definition.

So, a distinctive feature and a requirement for the existence of performing arts is - precisely - the presence of the audience on-site now of the performance or execution of the work. This aspect differentiates this sector from other similar ones, such as cinema. It follows that the simultaneous presence of the audience and performers and the temporal and spatial limitation of the boundaries within which the performance takes place imply significant differences not only in the execution phase but also in how the creative and design phases are managed.

The managerial vision of the world of arts and culture is a recent circumstance that the artistic community has only sometimes shared, which is concerned about losing creative freedom and final quality. However, it must be noted that greater attention to the managerial aspects of the performing arts, thus gaining awareness concerning their implications-especially in uncertain times such as the present, well as making specific projects possible, can improve that difficult outcome given by artistic quality, economy, effectiveness, and efficiency.

Over time, events have changed from informal affairs to spectacular productions requiring new skill sets, experience, creativity, funding, planning, and leadership. As a result, event management has evolved into a business filled with new challenges, needs, and expectations of participants, sponsors, host communities, and many other partners on which the success of any event depends.

In live entertainment, self-financing is derived, by its very nature, from box office revenues; it follows that the quality and quantity of content production and public performance must be increased. It can be argued that it is a standard view that the performing arts sector is doomed to

inevitable failure. Reinventing a role for live performance is the challenge of the moment. While genre and styles vary with changing tastes, the mode of enjoyment of the live performance is invariant in drama or opera, music or dance, and in all that the 'live performance' universe encompasses. One datum that unites its many forms is that of the modes of production and fruition, which are closely connected with the territory. This is why the most nomadic and decontextualized works need a policy that invests in the territory to multiply its productive capacity. Not on the individual event but on the planning of events, on support for the production process from the preparation, on the development of knowledge starting from public education, on the refinement of professional expertise and the retraining of labor, on the valorization and creation of spaces, on facilitated access. Culture is the formative basis of a society and, therefore, must count among investments what today are considered merely production costs. A territorial policy that wants expansive effects boosting tourism, transportation, trade, and savings as much as possible can start with enhancing public performances.

4. THE POSSIBLE INTERACTION BETWEEN TOURISM AND LIVE ENTERTAINMENT

Some of the most fascinating answers come from the cross-sector interaction between the tourism industry, the cultural and creative industries (CCIs) system, and the performing arts. Cross-sector study of these sectors highlights the mutual benefits that can be derived from such a relationship through constant synergistic work.

The first point concerns the contribution of destination attractiveness that creative industries can make; think of cities such as Milan and Paris for the fashion industry or Berlin and Vienna for the music system. A second aspect concerns the role of cultural enterprises in stimulating the creation of innovative goods and services for the world of tourism, as well as new ways of visiting urban centers or historical places through, for example, interventions by actors and other artists. Another area to consider is promo marketing, which is the creation of the identity of a place, a territorial brand, and its related promotion. Getting tourism spending to flow into quality cultural activities and services born in the territory being visited is one of the essential points so that tourism can support new artistic and cultural projects and qualify in a development process with the destination and its protagonists.

Today's challenge for the world of tourism and culture lies in analyzing their relationship on multiple levels, exploring cultural and economic opportunities from a perspective of enhancing the territory and its productions.

Tourism related to art cities, museums, and archaeology has been discussed extensively for several years. However, the relationship between tourism and performing arts has been much less analyzed, although it is exciting. Live performance enriches the cultural proposal and experiences available to tourists, strengthens the destination's image, reduces seasonality, and allows repeated visits over time.

The reasons behind the lack of relationship between these two sectors lie in multiple causes and are only sometimes easy to trace. Indeed, the different organizational design and communication arrangements, the diversity of objectives, and, above all, the objective organizational difficulty of the tourist offer at the local level do not facilitate collaborations. To all this, there must be added a particular prejudice against the tourist on the part of the theater and art world, which, for a long time, did not consider him as his potential target audience but rather as the antithesis

to the committed and educated spectator. Putting aside mistrust, it is essential to analyze this relationship between tourism and performing arts on their three primary levels of interaction: looking at the encounter between performing arts and tourism operators, performing arts and tourists, and performing arts and destination.

Quality festivals and events are among the most successful tools available to communities, states, and regions to increase tourism flows, create powerful branding and imaging opportunities, unite people, encourage positive media coverage, and improve economic impact and quality of life for those who live there. The higher the relationships between actors in the socioeconomic system, the higher the capacity to respond and adapt to changing market and societal fluctuations. In other words, social interaction networks increase the resilience of an area and its ability to react and adapt to external and internal disruptions.

Today, among the desires of consumers, there is a constant need to search for the identity of places. This need - which involves all spheres of society - stems from the need to rediscover a link with the past and is substantiated by an extreme curiosity towards anything that does not evoke imitation and homologation: a continuous search for authenticity. Tourists can obtain an authentic experience through interactions and relationships with local communities; in this sense, authenticity can be considered subjective as it emerges from individual experiences.

The evolution of tourism demand and the emergence of new markets make it essential to structure a highly specialized and professional supply system capable of responding effectively to complex needs. The tourism phenomenon, understood as social and expressive freedom, takes on special significance when it is recognized as protecting the landscape and enhancing cultural and environmental assets. The dimension of travel and vacation is configured as a fundamental need for the individual's development, manifested in the person's cultural enrichment and psychophysical well-being.

A first level of analysis of the relationship between tourism and performing arts is, therefore, that between performing arts artists and operators and tourists. The performing arts and events sector is a sophisticated relational system that connects people, companies, entities, products, and cultures. In a market made up of tourists increasingly eager to be the creators of their own travel experience and looking for physical and interpretive routes away from over-tourism, live performances can offer new ways of exploring places and be an important interlocutor in the co-creation of innovative travel experiences, supporting the development of quality tourism. The latter is one of the necessary conditions for sustainable development, and tourists must perceive it. The communication of value creation is required to activate tourist processes of understanding, deepening, and building respect for the places they visit. The performing arts in this have an essential but often underutilized function.

5. THE LIVE PERFORMANCE FOR THE DESTINATION

The purpose of performing arts and events is to generate, on the territories where they take place, a series of stable spillovers regarding economic flows, tourist flows, infrastructure development, and protection of cultural identities. In other words, they serve to determine - even indirectly - a territorial brand policy, to define and fortify in a precise way the specificity of the offer of a destination, understood as a set of cultural and productive, economic and recreational activities.

The capacity of the performing arts to create wealth is also expressed in the local supply chain through a series of parallel and complementary consumptions, which enrich the facilities and activities in the area. So, performing arts make an essential contribution to the enrichment of a destination's offer, strengthen its attractiveness, and, in some cases, can be the primary motivation for travel. Festivals and cultural events can become decisive for the touristic success of a place; the richness and effectiveness of these events consist in being the fruit of a territory and the work of local entities that are proud to have been its creators (think of the Summer Festival of Lucca, the Ravello Festival, the Two Worlds Festival of Spoleto or the International Theater Festival of the Venice Biennale).

Another great power of events is attracting users even in less historically or artistically significant areas, helping generate value in degraded areas to be revitalized and redevelop historical and cultural interest sites such as villas, period residences, archaeological sites, or museums. In addition, performance and art projects can fit in multiple places: in cities, historical and cultural sites, museums, natural environments, or factories. Those managing a destination and performing arts professionals can act as faithful interpreters of a place, activating interactive and innovative ways of visiting and enjoying it. The ability to "make theater" of places and spaces has often been used to raise awareness of works and monuments excluded from traditional tourist routes and build a different relationship with nature. It is necessary, therefore, to aim to create services under the banner of sustainability understood in its three meanings - environmental, social, and economic - and to promote an original offer that stimulates public participation: a creative form of live performance can transform the boredom of a guided tour into an experience to be remembered and recounted, once back home.

To build a stable relationship between performing arts and tourism, many aspects must be addressed, and actions must be implemented. A prerequisite for realizing the latter is for the performing arts world to become aware of its importance within the cultural and tourism enhancement processes of places and territories. Undoubtedly, the performing arts offer is the starting point for structuring fruitful collaborations. Still, additional managerial, communicative, and distributive prerequisites must consider the interests and needs of those who organize and sell the tourism product.

Another aspect to work on is internationalization. While some performing arts, such as music and dance, have a universal language, others, such as theater, may experience more significant difficulties, first and foremost dictated by language. This is why the offerings of major Italian cities should take on more international characteristics to expand their target audience. Intercepting new audiences is one of the challenges of the entertainment world; it is necessary to broaden one's catchment area both territorially and to learn how to address a younger audience.

The theme of the training is the background to the reflections reported here in a scenario of significant and continuous transformation. Training is indispensable for any activity and must be constant for an effective exchange of knowledge, skills, and functions among the actors involved.

This is only the starting point; the path encompasses a complexity that varies depending on the environment in which one operates, the number of stakeholders to be satisfied, the relationships to be developed, and the new and articulated skills one needs to possess to undertake it. There remains no doubt that events create a stable relationship between tourism and live entertainment, and the local area, made up of real people and the local communities that bring them to life, has everything to offer and plays a crucial role in this.

6. GROWTH OPPORTUNITIES AND STRATEGIES FOR THE DANCE SECTOR AND CONCLUSION

The reasons for the little prominence given to the art of dance are indeed to be found in the social and economic evolution that has characterized the whole world, not just Italy, and in the - mistaken - conception that dance is an art for the few and of the few. The aim is to highlight the connection between tourism and dance and make the reader think about the tourist flows generated by the great national and international circuit of the "Terpsichorean discipline."

Dance has existed since the beginning of human life and at every historical stage. Throughout the ages, people have recognized dance as an essential means of communication, and dancing has meant expressing man's relationship with nature, society, and religion with the most incredible intensity. However, in today's national reality, there is a general and widespread disconnect between the public and dance, which can be traced to historical, artistic, and organizational reasons.

By broadly tracing the evolution of the relationship between spectator and dance from the origins of ballet as a performance form to the present day, a progressive communication problem emerges. If, for the elitist and aristocratic spectator of the sixteenth, seventeenth, and eighteenth centuries, ballet was an art form ideally attuned to the taste and culture of the class to which it belonged, the relationship between dance and audience became more complicated with the advent of the modern age, following the profound cultural, social and political transformations from the second eighteenth century onward. The most significant rupture in the relationship between spectator and dance occurs in the twentieth century. In addition to the definitive demise of the code of understanding of academic dance, the idea of individual art and the relativity of its value is affirmed, thus multiplying the canons of expression and interpretation. Moreover, with the rise of the middle and petit bourgeoisie, the catchment area widens. Above all, modern dance is born with its strong charge of linguistic, technical, formal, and ideological innovation. A more appropriate linguistic and artistic aspect then takes over: the new freedom of expression poses the problem of how audiences can adapt to the diversity of languages, where each artist is the creator of their type of communication. For its part, the audience, increasingly varied and generic, needs to gain the means to relate to the universe of danced language; thus, the problematic knot becomes communication.

What is essential is to be open-minded and sensitive enough to accommodate a mode of expression that, perhaps more than any other, induces an extremely subjective reception. The problem is that such a predisposition is not taken for granted in today's culture and society, which is why there is a need to spread knowledge to attract audiences and re-establish a channel for dialogue in the first place. Every art form's peculiar and fundamental premise, the ability to communicate and convey emotions, remains firm.

The most significant difficulties concern the production phase, above all, since art, and in this case, dance requires time and space dedicated to creating a work that must have universal meaning. This means that its message must simultaneously reach those who witness it without repressing the creativity of those who make it.

Three categories of participants in dance-related tourism can be identified:

1. passive recipients: spectators, visitors to dance museums, festival participants, etc;
2. active dance tourists: amateur dancers, participants in non-professional internships or competitions;

3. professional dancers: participants in professional competitions, members of dance companies, artistic cast of a theater, etc.

Many journeys are taken, even by mere enthusiasts, to destinations that have seen the birth of specific genres and styles of dance. To give a few examples, think of Argentina, known for tango; Cuba, the birthplace of salsa; Brazil, famous for samba; or Spain, for flamenco: it can be said that almost every country in the world has its national dance[6]. Tourists who enrich themselves with dance-related performances and experiences belong to a niche audience. Often, these are people already connected to the choreographic sector (theater workers, dancers, choreographers), and rarely do you find an audience of more than just real amateurs.

Consumers, specifically tourists, are looking for experiences: travel takes on greater meaning and value if it becomes a collection of memories related to activities typical of the place being explored. Sometimes, these trips may be limited to just visiting prestigious sites such as theaters, dance schools[7], museums, and attending performances; others, however, involve moving to another city or country to take dance classes or even attend fairs - habits, the latter, that are becoming increasingly common. Experiences related to participation in courses, internships, or competitions at the amateur dance level represent an added value for a travel package that can be included in the proposals of tourist intermediaries. Trips of this type allow the tourist to be transported to a different dimension through new cultural experiences and learning about the history of another region; in fact, dance is inextricably linked to the destination's culture. Many times, the ideas of an artistic project arise precisely from the context of reference, which can be analyzed both socially and spatially, linked to both the territory and the context in which it takes place. This type of experience brings tourists to know a foreign culture in a direct and particularly intense way, compared to those they would have exploring the destination without knowing where to find characteristic places and how to take part in typical experiences.

Dance is a complex and technical art form. Still, it is also a practice that relates to a person's mental and physical well-being, and it is possible to imagine it as a tourism experience even for a portion of the population that is not trained in it.

Dance is also often used as a promotional form for a country's tourism; for example, many airports use dance- or other peculiarities related to the destination's intangible heritage- to convey a strong and positive first impression to visitors[8].

As previously mentioned, dance has always been the performance discipline with the most universal language. People of different cultures understand the body's movement, do not need text or translation, and are easily adapted to site-specific contexts and non-purposeful places. It is, after all, the mode by which each culture has begun to express itself since the earliest times.

It analyzes the categories of active tourists and professional dancers and the motivation to travel changes. These individuals are not interested in visiting a particular destination as the opportunity to explore it turns out to be eventual and marginal. The move is made to participate in small

[6] See Banio and Malchrowicz-Mośko (2019).

[7] There are many examples of prestigious theaters and dance schools that are internationally known; think of La Scala in Milan, the San Carlo Theater in Naples, the Opera House in Rome, and even the Vaganova Academy in St. Petersburg, the Royal Ballet School in London, the Operà Garnier in Paris, and the Juilliard School in New York.

[8] See for example: World Dance Heritage Organization (n.d.).

competitions that are part of minor and amateur circuits or to take part in critical professional competitions that serve as a showcase for numerous artists. It is enough to do a brief search on the Internet to realize that many initiatives for young students and professionals are held yearly, especially in the summertime[9].

Indeed, the pandemic has been a critical moment of reflection on how to act effectively and efficiently on the economic meanings of the terms; it has provided an opportunity to rethink how dance and the performing arts are enjoyed.

The passion and desire to make a living from the arts have not died down; on the contrary, the pause to which the whole world has been forced has added further determination to the performing arts sector. In this, the cultural system and the tourism sector can and should be the key to progressive artistic-economic growth of the industry. Tourism could be a great source of income if only there were a greater focus on the dissemination and promotion of culture and awareness of the artistic offerings in our country.

Here, we would like to make people think about the evidence that if we subsidized the work of all the small artistic realities scattered throughout the territory if we highlighted the link that dance has with our culture, and if we worked to create events and manifestations linked to a specific territory, we would make an authentic quality brand for the category of dance and, more generally, of live performance. Implementing a well-structured artistic offer that is innovative, interactive, and attractive at the destination is necessary. At the same time, every single service and experience offered must be a reflection of the territory in which they are born to create a tourism product with a solid and inimitable identity. In this, the state, regions, municipalities, and DMOs with different means have a specific task to play and a fundamental role to play in the entertainment field, as well as a duty to support this industry. In particular, DMOs, given their more direct relationship with industry players and industries in the area, can facilitate the promotion and dissemination of initiatives related to the world of culture with its many facets. A quick analysis of the tourism promotion portals of major international destinations is enough to realize how theater occupies a vital role in destination marketing strategies and is placed prominently in the local tourism proposals of many countries and cities[10].

In conclusion, it would be necessary to focus not on single sporadic shows but on annual events circumscribed to a specific destination, organized and managed through managerial projects, to attract professionals and travelers, thus generating tourist flows to the area and reaping all the benefits.

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[9] An example is given: Accademia Teatro alla Scala (n.d.).

[10] To give some examples, see the tourist portal of the cities: of Sibiu City (n.d.); of Vienna Tourist Board (n.d.); of Visit Berlin (n.d.); of Go Tokyo (n.d.); of Visit London (n.d.).

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