

Clusters Meet Culture

NEWSLETTER

february 2014



editorial

ICT tools implementation and the role of local territories

By deepening the implementation of the project activities at local level through the definition of concrete tourism itineraries, the first question pointed out and considered by the stakeholders is: what is cultural tourism? which kind of tourists are we talking about? The first assumption is that the concept of culture itself is complex. Cultural tourists moreover are represented by a wide range of visitors travelling for different purposes: business, holidays, hobbies, interests, etc.

On the other side it is demonstrated that cultural tourists are oriented in spending more than non cultural tourists, and that cultural destinations are more and more visited and attract new flows. Cultural tourism is therefore studied as an interesting phenomenon. Within this scenario an innovative element is the connection between tourists and citizens (residents) able to improve experiences and interactive creative events: wine and food/fashion weeks/cinema/events.

Once more the connection between local heritage itself and the local surrounding area including existing intermediary services and existing local activities (also industrial activities) need to be considered because they are crucial elements not only for a successful promotion of local attractiveness but also on an economic point of view to guarantee a wider sustainability of any cultural and touristic initiative.

Utilisation of Information and Communication Technologies is considered a very interesting approach to link all these aspects and support an integrated governance model able to actively involve not only visitors but also local stakeholders and citizens.

This is the actual commitment of the CMC project: the concrete success and sustainability of the proposed tools is strongly connected to the capacity of project partners to stimulate the interest of local territories and get them aware of the importance to have an active role in the proposed ICT tools implementation. At this purpose workshops and informative events are organised in each project territory during the next two months by the project partners. Any information can be received simply by contacting the local referent project partner. Contact details available on our project website www.cmc-project.eu.

On focus

Tourism and shopping | new itineraries of consumption.



In the Focus article of this month we want to get to the heart of the matter of the relationship between tourism and shopping. Even if in few words, we would like to highlight how strong the connection is between tourism and shopping as a process that can orientate tourist destinations.

In particular, after a general introduction of the

matter, we want to give a glimpse of the High-end factory outlet villages experience as one interesting example about how it is possible to "create" new tourist destinations joining shopping, territorial peculiarities, cultural features and local partnerships with different economic private and public players.

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Stakeholder's point of view

the player, an interview with **Maurizio Temeroli**

industrial sector



Secretary of the Chamber of Commerce of Rimini

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the player, an interview with **Roberto Naccari**

cultural sector



President of "Santarcangelo dei Teatri" - International Festival of Theatre

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the player, an interview with **Antonio Guarini**

tourist sector



Director of AIA - RIMINI (Associazione Italiana Albergatori - Rimini / Italian Hoteliers Association - Rimini)

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Tourism and shopping | *new itineraries of consumption.*

To face briefly this specific matter we'll make good use of a brilliant study of Ms Rabbiosi "NEW ITINERARIES OF CONSUMPTION", a really good and recent publication that the reading we heartily recommend.

Perhaps it wouldn't seem a novelty, but it is useful to remember how strong the link between shopping and tourism is. Furthermore it is true that several tourists like buying objects and products from their holidays' destinations. They like buying gadgets, souvenirs, handcrafts for many different and various reasons. Certainly, one of the reasons that a tourist is more aware is the need to crystallize something from the holidays' experience. In other words: the tourist needs to bring back home something more than only pictures and memories from his holidays. He needs something of material and concrete to put inside his daily life like an evidence of his past holidays. These objects become like a symbol that represents the core and the spirit of his journey. A symbol that the tourist will "transmit" to relatives, friends and in general to the people of his ordinary life, in order to reproduce and hold in life the "extra-ordinary" experience that the holidays are. That evocative capacity to reproduce at home the holidays experience typical of the objects bought during the travel, is the basis of that strong link between shopping and tourism.

However, more and more often we must consider a further relationship between shopping and tourism. Always more often, in fact, we register the growth of a specific kind of tourist behaviour strongly attracted by leisure shopping destinations.

Far from that evocative capacity, the shopping acquires a stronger position in the definition of the tourist routes, it is more than a way to get souvenirs.

In other words it means that today the shopping (like a practice of consumption finalized to reach unnecessary goods) is able to attract tourist fluxes, until to become the main ingredients to promote several tourist itineraries.

Following that intuition, many public administrators and many entrepreneurs started to invest money and strategies to attract that new shopping tourism. The first ones as a way to relaunch local economy and local regeneration, the second as an opportunity of a new business. Frequently in many city centres, traditional shopping places have become naturally a tourist

destination. But frequently too, moreover where there were not any attractive pre-existent shopping places, new shopping centres were realized outside the walls of the old town, in extra-urban areas.

As time passes, the developers have started to project more and more touristic shopping centres, realizing architectures and extra-urban shopping areas capable to offer many facilities and attractions typical of a tourist approach. Often the success of these new tourist destinations is passed through a deal between different entrepreneurs (industrial, tourist, cultural) cooperating in a win-win logic of business.

We can consider High-end factory outlet villages as one of the most advanced points of that course. In this process of tourist valorisation of the shopping centres, step by step the developers have opened those structures to the geographical and cultural contest.

They have tried to offer more than a traditional moment of shopping, they want to offer a complete, real territorial dimension in order to improve consumers and visitors, and to make them loyal. That necessity to open these shopping structures to the local context often promotes a stronger and more cooperative relationship with public partners and many other cultural and business local players.

In fact, the European high-end factory outlet villages are different from their "American cousins" so-called mega-mall. The European ones are not complex structures with hotels, restaurants and many other leisure facilities: therefore they definitely need the territory.

If tourist routes already exist around the local territory, the High-end factory outlet villages can become further attractions for local tourism destinations, but if there aren't any existing tourist itineraries certainly the outlet owners and managers will not hesitate to promote them, to create them, to attract them, sponsoring for example less known local heritages and other territorial attractions. For example to increase business tourism several partnerships can be promoted between outlet and congress centres, golf clubs and in general all the activities/facilities that attract the families of business persons (...in fact we can suppose they'll have a lot of time to spend in the outlet).

The creation of such large integrated shopping

areas in which many different kind of shops and stores can work sharing the same context, influenced tourist itineraries have become real shopping destinations.

Beyond all ideological speculations, often these shopping destinations such as High-end factory outlet villages have contributed and still contribute to a sort of local regeneration. A not only problematic change in terms of territorial urban planning, landscape architecture, economical effort and capability of local public/private partners to join in a common strategy of territorial, cultural and economical promotion.

to get more...

NEW ITINERARIES OF CONSUMPTION, High-end factory outlet villages between shopping experience and local regeneration

C. Rabbiosi, ed. Maggioli Editore
Santarcangelo di R., 2013

The first high-end factory outlet village opened in Italy in 2000. The format of this type of shopping centre consists of an open-air setting where everything has been planned to enhance the consumption experience, from architecture to entertainment offers and the selection of commodities sold (mostly luxury brands sold at 30 to 70 per cent below retail price). High-end factory outlet villages have enjoyed enormous success, measured both by their retail performance and as a cultural phenomenon. The word 'outlet' has entered ordinary language and is used to pinpoint the format in short, or even as a metaphor for consumerism. Most importantly, high-end factory outlet villages have been able to influence, in many cases, an economic and symbolic restructuring process of the areas in which they are located. The book, aimed at readers across disciplines, focuses on a specific kind of place devoted to leisure shopping, a consumption practice that is both trivial and problematic, and has contributed to shaping the ordinary landscapes in which we live and with which we interact.

Chiara Rabbiosi was awarded a Ph.D. in Urban and Local European Studies in 2009 and is now post-doc fellow at the Department for Life Quality Studies and at the Center for Advanced Studies in Tourism, University of Bologna, Rimini Campus. She has conducted research and taught at Italian and foreign universities (University of Milan-Bicocca, Politecnico di Milano, University of Helsinki, University of Paris 1 Panthéon-Sorbonne). She is interested both in theory and in applied research focusing on the social and spatial dimensions of urban studies and consumer culture.

The book is in Italian. A short English abstract is offered at the end of each chapter in order to give an idea of the global construction of the book.

the player, an interview with
Maurizio Temeroli

Industrial sector

According to your opinion, a cluster needs to be formally recognized?

A cluster is characterized by the diffusion of businesses in a particular territory, which taken together constitute a system that produces recognizable goods and services. The formal recognition of a cluster is therefore an important element from the viewpoint of advertising and promotion for the businesses operating in this cluster.

Which are the main obstacles hindering clustering? What are the main success achieved?

The main obstacle is the capacity to incorporate the various businesses operating in a cluster in a network, following a rationale of integration. This is even more true if the cluster combines various types of tourist, cultural and industrial activities, different worlds that need to cross-contaminate each other to attract tourists and business opportunities.

All successful examples started with the sharing of common goals linked with the specific vocations of the territory, such as food and wine, artisan craftwork, cultural events, rural tourism, etc.

How strong is creative and cultural industry in your region? How would you define it?

Tourism must be considered to be an industrial activity to all effects and purposes, capable of producing goods (services) and jobs. Advantages are therefore gained from planning that integrates the various offers with a strong attention to the cultural sphere, which is increasingly a vehicle capable of intensifying the tourist flow in all seasons.

How strong is tourism in your region and what development potentials can you see?

Tourism is very strong, with a particularly ample variety of offers and an extremely advanced and efficient territorial organization. The future probably hinges on a greater enhancement of the destination and the integration of its different offers.

In your opinion, are enterprises from the productive sector (industry) linked with the culture? Are donations to cultural activities from the private sector strongly developed (mecenate)?

I think links between industry and culture

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the player, an interview with
Roberto Naccari

cultural sector

According to your opinion, a cluster needs to be formally recognized?

Absolutely yes. Formal recognition must proceed side by side with and guide the construction of the awareness of the identifying values underlying the promotion of a cluster.

The art and culture produced by a territory are strongly influenced and cross-contaminated by its social and economic characteristics, even when it offers responses that are apparently very distant from the culture that produces it. Culture is an extremely sensitive thermometer that is permeable to the influence of everything that surrounds it.

Which are the main obstacles hindering clustering? What are the main success achieved?

I believe the main obstacles are the lack of a capacity of a community to consider itself as such, and the constant desire for differentiation.

The creation of a local cluster presupposes a kind of uniformization that aims to more effectively distinguish the cluster in a greater and more globalised context. Only the capacity to look at ourselves from the outside, and from far away, allows us to see the things we have in common rather the differences that divide us.

How strong is creative and cultural industry in your region? How would you define it?

I think it's very strong, extremely lively and with an aptitude for dialogue in contemporary languages, and it therefore has a natural disposition for participation on global scenarios. The provincial and polycentric nature of our territory encourages a need for movement in our artists and creatives, reinforcing cross-contaminations and amplifying inspirations.

Paradoxically, the cultural experiences that emerge on metropolitan scenes are much more static and suffer from a certain degree of self-referentiality.

How strong is tourism in your region and what development potentials can you see?

The regional tourism system is strong, but with very dangerous elements of crystallization. Only rare examples of innovation can be seen in the world of tourism entrepreneurs. A large-scale "industrial" system must maintain and develop areas of "research and innovation" that can act as a stimulus for the more conservative part of the system.

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the player, an interview with
Antonio Guarini

tourist sector

According to your opinion, a cluster needs to be formally recognized?

Absolutely yes. The main aim of a cluster is to increase tourist presences and flows in a single territory by means of specific actions intended to improve tourist awareness and the capacity to combine tourism, production and culture. These single specific sectors can be better enhanced in a context that foresees a unique and integrated tourist offer based strongly on the overall identity of a certain territory.

Which are the main obstacles hindering clustering? What are the main success achieved?

Ensuring that the various sectors share a dialogue and are able to work synergistically is a difficult and complex task. But linking different sectors in a network allows an economy of the territory to be created, and consequently it becomes easier to develop the promotion of the territory.

How strong is creative and cultural industry in your region? How would you define it?

The Emilia Romagna region boasts a first-rate cultural heritage that derives from a history of great traditions. It's no mere coincidence that the city of Ravenna, with its excellent historical and artistic attractions, is a candidate to be a 2019 European City of Culture. The creativity industry can develop around this, and it's also up to the imagination of the single private players, companies and production activities of the territory to be able to enter the game by presenting the value of this cultural heritage, investing in projects to enhance and regenerate its value.

How strong is tourism in your region and what development potentials can you see?

We're quite probably the capital of European tourism. For over 50 years our 70 km of coast have seen millions of presences, thanks to our culture of hospitality that distinguishes at a European and worldwide level. All this is supported by an unparalleled system of hospitality structures, with thousands of excellently equipped hotels and an integrated offer that focuses strongly on the sectors of seaside leisure, spas, theme parks, fine food and wine, and last but not least, cycling holidays, which have grown with particularly important numbers in recent years.

In your opinion, are enterprises from the

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Stakeholder's point of view

tourist entrepreneur

must be developed even further, because they are still represented by projects that are certainly significant, but are only sporadic. The competitiveness of enterprises is instead also connected to their firm roots in the history, culture and traditions of the territory in which they are located.

Do you think Private public partnership could be a good tool to promote an integrated tourism promotion of the territory?

Absolutely indispensable, on condition that the private component is firmly motivated and capable of ensuring significant organizational and financial support.

What do you expect from the CMC project?

The identification of good practices and new organizational models for partnerships between public and private interests.

cultural entrepreneur

In your opinion, are enterprises from the productive sector (industry) linked with the culture? Are donations to cultural activities from the private sector strongly developed (mecenate)?

In my territory, the relationship between industry and culture is virtually absent, and there are no mechanisms for enhancing the social value of those rare industrial subjects that show some kind of participation in the cultural field. I believe this territory has seen economic expansion without this bringing a parallel development of a "true".

Do you think Private public partnership could be a good tool to promote an integrated tourism promotion of the territory?

I've haven't a clear opinion about this, and I find that certain terminologies can contain profiles of extreme vagueness. Certainly, all the players in a system must participate in the integrated promotion of their territory. The problem is understanding how these partnerships should operate, and what kind of equilibria would be created.

What do you expect from the CMC project?

I must admit that I can't quite grasp the potential linked with the creation of the professional figures proposed. I'd expect the project to act as a stimulus that gives added value to the territory's liveliest, most innovative and boldest experiences. A stimulus that doesn't attempt to represent everything and everyone, and that can therefore highlight what's most outstanding, offering a point of reference even for the more conservative and least progressive sectors, that can in some way indicate a way forward and a model for a decisive reversal.

Industrial entrepreneur

productive sector (industry) linked with the culture? Are donations to cultural activities from the private sector strongly developed (mecenate)?

They are not sufficiently integrated in this rather difficult moment of our country's economy. This prevents the private sector of enterprises from interacting with the world of culture. At the same time, the public sector is also unable to find the necessary resources to safeguard the cultural wealth of our territory.

Do you think Private public partnership could be a good tool to promote an integrated tourism promotion of the territory?

It's fundamental for public and private to move forward together, because only in this way is it possible to integrate resources, and therefore to be able to present the territory on the tourism market, promoting a unified and integrated offer that emphasizes the value of the complexity of our territory.

What do you expect from the CMC project?

CMC isn't just the name of an ambitious project. It also represents an important challenge for the concrete achievement of objectives of development by means of the promotion of integrated segments, capable of presenting a multiple offer of cultural and tourist attractions and local products. Facilitating links between art, culture, tourism and industry makes it possible to promote a unique tourist offer that highlights the overall identity of a specific territory. We are confident that this project could be very feasible in our region.

Province of Rimini



An ancient heart is still beating in Rimini and in recent years this historic aspect has rediscovered its antique splendor, authoritatively drawing the attention of visitors looking for new cultural stimuli. From monuments dating back to Roman times (Arch of Augustus, Bridge of Tiberius, Roman Amphitheatre, the Surgeon's House – internationally unique) to others of Mediaeval and Renaissance origins, the lover of beauty will find satisfaction. The thirteenth century frescos in the apse of the Church of St. Augustine and the Crucifix by Giotto are examples of mediaeval treasures left in the town by artists who stimulated the blossoming of the Arts in the Renaissance period. Thanks to the powerful Malatesta family there is the richly decorated Malatesta Temple, designed by Leon Battista Alberti and the fortress Castel Sigismondo, built by Sigismondo Pandolfo Malatesta which has now been restored to house exhibitions of international interest.

Province of Rimini is not just a famous seaside area. The beautiful valleys formed by the rivers Conca and Marecchia sweep down to the coast at this point. The restful green hills delight the eye and the picturesque towns and villages contain a wealth of historic and artistic treasures. Of the 27 municipalities there are four of the Most Beautiful Villages in Italy (Montefiore Conca, Montegridolfo, San Giovanni in Marignano and San Leo) and four Touring Club orange flags (Montefiore Conca, Pennabilli, San Leo and Verucchio). During the Middle Ages and the Renaissance periods these

are the lands which Sigismondo Malatesta, lord of Rimini and Federico da Montefeltro, Duke of Urbino, fought to possess. fortresses and fortified villages are to be found at every turn in testimony to their turbulent past. Malatesta & Montefeltro is the name under which this treasure trove of tourist opportunities in the province of Rimini is offered to the public. The city of Rimini, birthplace of the great Federico Fellini (a dreamer, an anarchic and a ready wit - the same characteristics displayed by his fellow citizens), abounds in fascinating tales, some of which the Maestro portrayed on screen.

Province of Rimini is a meeting place between individuals and peoples who, though different, come back again and again because they feel at home here, in a place where there is something new to discover every year and where they can experience lasting emotions.

The territory of Rimini is characterized by a high diffusion of business activities, above all, small and medium-sized companies that produce and offer a vast range of top-quality and specialist products and services. Some of the most prestigious clothing, footwear and fashion labels are based here, as are the world leader in the manufacturing of woodworking machinery and some top international companies in the hi-tech and niche products sector. The food tradition, also, a treasure trove of flavours, is an important hallmark. In the hills

of the inland area, can be found the source of a niche production of wine, but also a strong historical and cultural tradition of olive growing (dating back before the Roman empire), and another local peculiarity is the Fossa cheese, the result of an unusual method used to process and preserve Pecorino cheese in special underground "fosse" (ditches). Food and wine products and excellences can be found in the Wine and Taste Road of Rimini Hills, which is a Consortium composed by mills, wine producers, wine caves, holiday farms, restaurants, artisan workshops, public institutions and trade associations including Adriatic beaches and historical villages in the hinterlands of the Province.

The Riviera of the Province of Rimini stretches along 40 km of coast and offers 700 bathing establishments, 100.000 sun umbrellas and more than 2.000 hotels, B&B, holiday farms and campsites, hundreds of which are open all the year round, ready to accommodate the thousands of managers and businessmen who arrive in town to attend trade fairs (at one of the most modern facilities in Europe) or international conferences.

In the last 170 years, Province of Rimini beach is famous all over Europe and is still one of the most loved and sought after by tourists from Italy and abroad. Rimini has been able to comprehend, and often anticipate, their wishes in a tradition founded upon the very culture of hospitality.