Safety and Tourism in the Post-COVID 19 Era

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Segurança e Turismo na Era Pós-COVID 19

Safety and Tourism in the Post-COVID 19 Era

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Abstract

The COVID-19/SARSCOV2 global pandemic has originated *inter alia* health, economic and social crises. With limitations enforced by national governments, a global war on the virus has been followed by a vaccine war with scarcity problems on the production side, as many countries are struggling to protect their citizens. Tourism, one of the world´s most important economic areas with social-cultural, political and environmental impacts, has witnessed these problems from up close. Despite this, changes operated by the pandemic have taken tourism researchers and practitioners to profile new tourists, elaborate new ways to engage with them, follow emergent market tendencies, rethink tourism businesses and redevelop new tourism strategies for the future. This essay-like contribution is developed under the premise that because the rules of the touristic game have changed, we can rethink tourism concepts in a way that reflects the vast impacts of the pandemic upon the constant change, anxiety and volatile times we are experiencing as a society. I approach this discussion by briefly mentioning the implications that originated several changes observed in tourism studies by the so-called *"cultural, critical and creative turns".* Then, drawing from the concept of transmodernity, tourism safety is addressed in a broad and updated view in the context of the tourism phenomenon in a post-pandemic reality. By aligning the discourse of transmodernity with the repercussions of the *"cultural, critical and creative turns"* in tourism studies I intend to contribute to the ongoing debated about how tourism consumption will develop in the near future.

Keywords

COVID-19; Tourism; Safety; *"Turns";* Transmodernity.

Resumo

A pandemia global COVID-19 / SARSCOV2 originou, *inter alia, crises na saúde, crises económicas e sociais. Com as limitações impostas pelos governos nacionais, uma guerra global contra o vírus foi seguida por uma guerra de vacinas com problemas de escassez no lado da produção, já que muitos países estão a lutar para proteger os seus cidadãos. O turismo, uma das áreas económicas mais importantes do mundo com impactos sócio-culturais, políticos e ambientais, tem assistido a esses problemas de perto. Apesar disso, as mudanças operadas pela pandemia levaram investigadores e profissionais de turismo a traçar o perfil dos novos turistas, a elaborar novas formas de se relacionar com eles, seguir tendências emergentes no mercado, repensar os negócios turísticos e desenvolver novas estratégias de turismo para o futuro. Esta contribuição em forma de ensaio é desenvolvida sob a premissa de que, como as regras do jogo turístico mudaram, podemos repensar os conceitos de turismo de uma forma que reflita os vastos impactos da pandemia sobre as constantes mudanças, ansiedade e tempos voláteis que vivemos enquanto sociedade. Abordo essa discussão fazendo uma breve menção às implicações que originaram várias mudanças observadas nos estudos do turismo pelas chamadas "cultural, critical and creative turns". Em seguida, partindo do conceito de transmodernidade, a segurança turística é abordada de forma ampla e atualizada no contexto do fenómeno turístico em uma realidade pós-pandémica. Ao alinhar o discurso da transmodernidade com as repercussões das "cultural, critical and creative turns" nos estudos do turismo pretendo contribuir para o debate em curso sobre como se desenvolverá o consumo turístico num futuro próximo.*

Palavras-chave

COVID-19; Turismo; Segurança; *"Turns"* Transmodernidade.

Introduction

More than a year has passed since the initial blows from the early days of the pandemic. Now that we have had some time to take into account the observed and tacit impacts of the unprecedented global health, economic emergencies and the following socio-cultural crisis (Baum & Hải, 2020), we can see that tourism has been pushed back 30 years, as is the case of Portugal, one of the destinations with positive performances before COVID-19, which is now down to levels of 1993, according to the INE (Instituto Nacional de Estatística) (Publituris, 2021). Globally, international

tourist arrivals fell by 72% in January-October 2020 representing 900 million fewer international tourist arrivals with a loss of US$ 935 billion in export revenues from international tourism, more than 10 times the loss with the economic crisis back in 2009 (UNWTO, 2020b, 2021). The pandemic has brought us the necessity to rethink tourism in the future where almost everything has indeed changed. As countries have been affected by consecutive waves of the virus and with the number of deaths not yet controlled, a vaccine war has challenged countries´ negotiation abilities and their "geopolitics" situations with countries struggling for the waiver of vaccine patents. The role of the World Health Organization (WHO) in the management of the health crisis, Europe´s economic capacity to deal with vaccine acquisitions and the constant dispute about knowledge status about the pandemic between scientists, health experts, national governments, politicians and the common citizen (Lévy, 2020) have been a predictable side effect of a global conflict we are experiencing.

Amidst some speculative contributions in several research areas (Kunzmann, 2020), the way we embrace tourism research has been marked by the shift in tourism studies to address the consequences of the pandemic in the sector, leading to new and innovative ways of researching, teaching and learning about tourism. In addressing tourism impacts we can think of the necessity to update and rethink tourism-related concepts as a result of the pandemic because knowledge is not static but evolutive and the rules of the game have changed. It is in this sense that this contribution tries to build on some of the latest shifts described in tourism studies designated "turns" which have influenced not only the way researchers have looked at this phenomenon but themes and subjects that are addressed by several disciplines while electing tourism as their object of study. It is important to highlight that, despite these shifts have been addressed before Covid without mentioning any similar pandemic scenery, they are testimonies of prior powerful social and cultural changes while keeping their importance as the starting point for this discussion. Briefly, I describe three of several turns that have conditioned/liberated tourism studies namely the *"cultural, critical and creative turns"* (Ateljevic, Pritchard, & Morgan, 2007; Carson & Hartmann, 2017; Nash, 2001; Richards, 2021). Then the paradigm shift conceptualized as transmodernity (Rodriguez Magda, 2011) is used as a framework that can help to situate the emergency of rethinking tourism-related concepts. In this case, it is tourism safety I am interested in because of its significance that has expanded beyond its traditional approaches and importance for tourists. This text has the goal to contribute to the ongoing discussion of how the effects of the pandemic are impacting tourism studies, arguably with implications to tourism course curricula (Carvalho, 2020; Haywood, 2020).

1. Tourism tendencies and manifestations of Covid 19

With enough time to analyse what has happened after the advent of Covid 19, many researchers came together to embark on an ongoing search for knowledge that has been marked by new ways to conceptualize tourism-related concepts as everyday challenges have put the tourism ecosystem at alert. The effects of the pandemic are well documented by several tourism official bodies, many "call for papers" and tourism journals have been addressing the pandemic impacts. I prefer to focus on several market tendencies that have been presented and try to build on them to highlight the importance of looking at the future without forgetting how we got here. The post-covid traveller according to a study of Braintrust-CEAV, will choose mainly nature destinations with a particular interest in innovative and exotic experiences and full package tours (Vilarasau, 2020). New tendencies and tourist profiles have been presented in the past year by several official and non-official tourism sources. They represent the anxieties of those that lost the freedom to take a trip, not to mention wanderlust travellers. As many small and medium-sized tourism enterprises are going through serious difficulties, new trends/needs can represent the next step to engage with visitors in the post-Covid 19 era. The idea of nanotourism was developed by Aljoša Dekleva and Tina Gregorič back in 2014 (**www.nanotourism.org**) and can be defined as a constructed term describing a creative critique to current environmental, social and economic downsides of conventional tourism, as a participatory, locally oriented and a bottom-up alternative (Manthei, 2021). Seen as an alternative to overtourism (Maudin, 2020), the key characteristic of nanotourism is that of an exchange between the visitors and the host, which is different to that of simple observation and mere consumption within the model of mass tourism (Manthei, 2021). Even after Covid, the idea of a new/old way of consuming tourism seems to be linked with recent trends that characterize the new tourist as more environmentally conscious and preoccupied with its footprint. One can argue that this trend can resemble any other sustainable tourism segment that looks for authenticity and connection to a more transformational kind of tourism experience (Melo, Richards, & Smith, 2021) with similarities to the sustainable slow movement (Heitmann, Robinson, & Povey, 2011) and sustainable creative tourism (Duxbury, Bakas, Castro, & Silva, 2021)"page":"1-17","title":"Creative Tourism Development Models towards Sustainable and Regenerative Tourism","type":"article-journal","volume":"13"},"uris":["http://www.mendeley.com/documents/?uuid=f7f9ec05-8241-4018-b7a0-93174279f2c9"]}],"mendeley":{"formattedCitation":"(Duxbury, Bakas, Castro, & Silva, 2021. Another positive outcome that nanotourism can offer

is the possibility of doing it in our own "backyard" as long haul trips are not necessary. This type of tourism reinforces the need for experiences, closely linked to local communities as the culture of the destination matters and needs to be preserved. The notion that culture and knowledge transmission can be used to tackle Covid, is presented in the case of Scheyvens & Movono, (2020) were in the Pacific Islands, a region deeply affected by lockdowns due to the pandemic has taken young community members organized around tourism, to learn old skills from their ancestors. As the authors mentioned people showed considerable adaptive capacities and resilience in devising a range of strategies to meet their needs in the face of this dramatic loss of earnings as there was still sufficient knowledge within communities to teach younger members who had lost jobs how to grow food and fish (Scheyvens & Movono, 2020).

This example is in line with one recent study by Amadeus where 68% of respondents want their money to help local communities and are preoccupied with climate change (Publituris, 2020). The idea of "support bubbles" is connected to family trips where it does not matter where tourists will travel but with whom and with more group holidays for adults only or with selected family members. Multi-generational family travel will also be popular and people will make up for the lost time. Deeper and immersive experiences, the possibility for tourists to extend the duration of the trip or organizing more activities within the destination, (Hausold, 2020) can be examples for the future. Restrictions to travel have also reinforced the idea of stay-cation and workation as Airbnb and Love Home Swap have been pushing forward touristic experiences for the so-called digital nomads (Reichenberger, 2017) where they can work from almost anywhere (Diskin, 2021; Hausold, 2020; Publituris, 2020). Digital nomadism is on the rise as remote work becomes more and more common due to the pandemic (Diskin, 2021). An entire village dedicated to being a haven for digital nomads is opening on the Portuguese archipelago of Madeira resulting from a joint effort between the government of Madeira, Startup Madeira, and a digital nomad named Gonçalo Hall, welcomed keen remote workers to the village of Ponta do Sol in February 2021 (Diskin, 2021). Digital nomad holism can be understood as a motivation triad: professional, personal and spatial freedoms. These tourists are searching for creativity, control, autonomy, learning, self-development, travel and exposure. "Only when professional freedom in terms of autonomy is achieved in combination with the utilization of spatial freedom can personal freedom be developed within the desired parameters, and only then can the desired outcome of digital nomad holism be achieved" (Reichenberger, 2017, p. 10).

All the ideas I have mentioned have the same common thought or characteristics that is, that tourism consumption must itself be different from the past and a close relation to a wealthy planet must be preserved during our vacations. These shifts can be traced back to recent changes in tourism studies as they represent alternative ways of consuming as the mentioned new "digital nomads" or "alternative hedonists" where the place/sight/site/location (Zuelow, 2016) is no longer important and tourism moral and ethics (Caruana, Glozer, & Eckhardt, 2019; Soper, 2017) is rapidly fixating in consumer´s minds. The next section tries to enlighten the reader about the roots of such changes that have influenced tourism studies and tourism praxis in the recent past.

2. The *"cultural, critical and creative turns"* in tourism studies

Several "turns" are mentioned in social science and tourism research. Notably the *"cultural turn"* (Cloke, 1997; Nash, 2001; Ray & Sayer, 1999; Richards, 2021; Ritzer & Goodman, 2001), the *"critical turn"* (Ateljevic, Harris, Wilson, & Collins, 2015; Ateljevic et al., 2007; Britton, 1991; Fullagar & Wilson, 2012) and the *"creative turn"* (Carson & Hartmann, 2017; de Bruin & Jelinčić, 2016; Richards, 2011; Richards & Wilson, 2006). Several authors have identified other *"turns"* in research which made their way into tourism studies such as the *"social turn"* (Gee, 1999 cited by de Bruin & Jelinčić, 2016) *"mobilities and performance turns"* (Beck, 2008; Bianchi & Stephenson, 2013; Butler, 2017; Carson, 2017; E. Cohen & Cohen, 2012; Dujmović & Vitasović, 2015; Fullagar, Markwell, & Wilson, 2012; Hannam, Butler, & Paris, 2014; Olsen, 2002; Oppenheim, 2011; Perkins & Thorns, 2001; Richards, 2021; Richards, 2011; Russo & Bertelle, 2019; Thorpe, 2012) and the *"transformative turn"* (Carnwath & Brown, 2014; Carson & Hartmann, 2017; Carvalho, 2020; E. Cohen & Cohen, 2012; S. Cohen & Cohen, 2019; de Bruin & Jelinčić, 2016; Kirillova, Lehto, & Cai, 2017; Pung, Gnoth, & Del Chiappa, 2020; Richards, 2011, 2018; Richards & Wilson, 2006) with implications to tourism research. Here I pay attention to the "*cultural, critical and creative turns"* and their connection to tourism.

With an important influence since the 1990s, the *"cultural turn"* was heavily influenced by the humanities and the social sciences (Jacobs & Spillman, 2005; Lew, Hall, & Williams, 2014; Nash, 2001; Terkenli, 2014) where culture prevailed instead of economic orientated research (Ray & Sayer, 1999). According to Ray & Sayer, (1999) "there are many positive effects of the "cultural turn" - both in taking

culture, discourse and subjectivity more seriously and in escaping from reductionist treatments of culture as a mere reflection of [a] material situation. (...) Where materialist treatments of race and gender could explain their economic effects and implications but not their sources, insofar as these lay in cultural and psychological processes, the *"cultural turn"* opened these up to scrutiny " (p. 2)*.* Choosing culture as the central piece of the object of study or as a starting point, meant that culture was seen as "making meaningful – it is through culture that everyday life is given meaning and significance" (Chaney 1994) cited by Nash, (2001). In sociology, the *"cultural turn"* has taken two main forms: the idea that culture is universally constitutive of social relations and identities is seen as the epistemological case for culture (...) and the claim that in contemporary society culture plays an unprecedented role in constituting social relations and identities (...) seen as the historical case for culture. (...) In practice, however, these claims overlap in the application of the 'cultural turn' to studies of contemporary social life (adapted from Nash, 2001, pp77-78). Examples of this influence are mentioned by the same author when noticing that the "most influential example of a theory based on the idea that culture is constitutive of social relations and identities is the structuration theory of Anthony Giddens. (...) The relation between structure and agency (...) he argues that social structures are reproduced in the everyday practices of social actors who are knowledgeable about the practices in which they are engaged" (Nash, 2001, p78).

The notion of reflexivity is crucial to understand the influence of a wider concept of culture as an everyday manifestation of the culture of the touristic destination, the identity of places and how this is reflected in the relation between locals and tourists. According to Nash (2001), Giddens was concerned "with radical social change, exemplifying structuration theory with the idea of self-reflexivity (...) he sees contemporary social life as increasingly reflexive because the development of modernity has resulted in de-traditionalisation and the continual clash of cultures in globalisation Giddens (1990; 1991) cited by Nash, (2001, p78). The idea of the reflexivity of the self will be central in tourism studies, especially when arguing about the changing role of the "reflexive tourist" or the reflexive consumption of tourism (Ateljevic et al., 2015; Gnoth, 2016; Mkono, 2016; Westwood, Morgan, & Pritchard, 2006) and the specialized consumption of tourism (Carvalho, Costa, & Ferreira, 2019). The idea that culture is constitutive of social relations is particularly associated with post-structuralism and discourse theory (Nash, 2001). According to this author, "the 'cultural turn' in social theory coincides with the 'postmodern turn'. As Nash informs us "even though not all those who participate in the former

are happy to be categorised as contributing to the latter, sociologists tend to share a view of culture in advanced capitalist societies as fragmented, unstable, fluid and fast-changing. These are all characteristics taken to be defining of postmodern culture" (Nash, 2001, p. 90). This has influenced the differentiation of knowledge, generating subdisciplines or subfields, the latter used here in a Bourdieusian manner, such as cultural sociology seen by Jacobs & Spillman, (2005) as "an important and intellectually rich subfield in a discipline in which "culture" had not been a founding concept and had relatively little history of explicit theoretical and empirical development" (Jacobs & Spillman, 2005, p. 2).

"The crossing of boundaries and the integration of cultural politics into the formation of knowledge have been marked as the 'cultural turn' in the social sciences" Chaney, (1994) cited by George, Mair, & Reid, (2009, p. 135). In the case of tourism geography "the *"cultural turn"* of the social sciences (…) opened the ground for geographers to extend their more traditional areas of academic interest, such as the study of landscape, to issues of leisure/tourism spaces and places" (Terkenli, 2014, p. 286). The influence of a more "cultural" approach to research in the field of Geography has "opened up to matters of space and geographical analysis of other tourism-related disciplines (…) encouraging the latter to turn their attention to the landscape in the context of leisure and tourism" Terkenli, (2004) cited by Terkenli, (2014, p. 286). The context of postmodernity gave rise to the recent breakdown and overlapping of "disciplinary boundaries in academia", resulting in "a more flexible approach to engagement with space (…) allowing geographical insights" from a wide "range of disciplines and subject fields" and "leisure and tourism" related themes into the geography of tourism, Aitchison et al., (2000, p. 2) cited by Terkenli (2014, p. 286). As the same author observes because of this shift "it may no longer be placed into "a geography of tourism," but into a series of new "geographies of tourism." (Terkenli, 2014, p. 286).

But also these changes were noticed by other authors in rural tourism. As rural communities struggle with issues of change and work to achieve sustainability, this view of the 'cultural turn' has significance (Cloke, 1997). Because rural communities are historically embedded in local culture, this resurgent interest in culture may present opportunities for sustainable economic development through the mechanisms of tourism (George et al., 2009). This shift, originated by a growing interest in culture, gained a pivotal role in tourism with implications to the way local culture is represented in tourism media, the cultural identity of destinations, the cultural

authenticity of tourism experiences, tourism as a mediating mechanism of cultural representations, or the cultural consumption of tourism (Carson, 2017; Crang, 2014; Russell, 2006; Smith, 2016; Smith & Robinson, 2006; Timothy & Nyaupane, 2009) to name a few. With this, a more critical approach to tourism studies emerged as the culture of "fringe" social groups, minorities, gender and feminist issues, gained a powerful voice in the battle for their rights and representation in tourism scientific discourse.

The "critical turn" has emerged from the critical theory paradigm which is grounded in the work of Marx and developed by the Frankfurt School (Horkheimer, Adorno, Marcuse and Habermas) (Ateljevic et al., 2007; Best, Bonefeld, & O´Kane, 2018; Jennings, 2010). "Researchers operating under a critical theory paradigm see inquiry as a means to benefit the world and change conditions, particularly for the oppressed (…) the world involves oppression, subjugation and exploitation of minority groups who lack any real power. The social world is perceived as being orchestrated by people and institutions in power relations who try to maintain the status quo and subsequently their positions of power" (Jennings, 2010, p. 44). Over the last two decades a quiet revolution has been taking place in tourism enquiry as the field has begun to engage with the new work on identity, difference, the body, gender and post-structural theories of language and subjectivity which have forced a rethinking in the social sciences (Ateljevic et al., 2007) "Tourism studies [have] been moving steadily towards a *'critical turn'* (Ateljevic, Harris, Wilson, & Collins, 2005), demonstrating a post-modern/post-structural effort to deconstruct the cultural politics of tourism research and the dominant processes involved in the so-called 'making of knowledge'" (Harris, Wilson, & Ateljevic, 2007, p41). Recently, tourism scholars have analysed tourism in the context of local, global and neoliberal economies and they have drawn on several related fields such as business, psychology, information technology, the social sciences and social theory in the humanities, to expand their understanding of the cultural and social impact of this pervasive leisure activity (Carson & Hartmann, 2017). "These new directions have been evidenced in the nomenclature used by tourist researchers that recently emerged, including *'the critical turn'"* (Bianchi, 2009) cited by Carson & Hartmann, (2017, p. 131).

Critical analysis of tourism is preoccupied with power relations, individuals and institutions that enforce meaningful actions on the oppressed, marginalised and poorly represented social groups while fighting for their emancipation (Ateljevic et al., 2007; Tribe, 2007). While first-generation tourism researchers have contributed to

important and solid economic and geographic approaches to tourism studies, "many second-generation tourism scholars are actively embracing and engaging with these challenges as they seek to piece together this 'new tourism picture'" (Jamal & Kim, 2005, p. 56). "Such second-generation scholarship is not defined by geography or age but by a way of thinking about enquiry. For many of these researchers, their work is guided by the search for intellectual enrichment, social justice, and social equity" (Pritchard & Morgan, 2007, p. 21). "As reflexive tourism researchers, we must 'play a more active and progressive role in the fight for equity and social justice" Ladson, Billings & Donnor, (2005, p. 294) cited by Pritchard & Morgan, (2007, p. 21). One of the major differences that the impacts of the "*cultural and critical turns"* have brought to tourism studies is that, mainly in the latter, it is the actual tourism discourse of the observed reality; e.g. the "nature" of EU tourism policy (Estol, Camilleri, & Font, 2018), and the individuals who have developed it, that are under scrutiny. "The job of critical theory is initially to sniff out ideological influences" (Tribe, 2007, p. 30). Questions and debates in tourism studies surrounding ontology, epistemology, methodology and reflexivity have been central to the "critical turn" (Harris et al., 2007). The "conceptualization and scholarship related to extant tourism literature have been created largely by white, Anglo-centric, masculine voices. Other voices (particularly those of women, ethnic minorities and aboriginal peoples) have struggled to be heard" (Pritchard & Morgan, 2007, p. 22).

Conceptualizing a wider significance of culture, while keeping it at the centre of scientific inquiry, marks the way the subject is addressed from a critical point of view. This is exactly what is stressed by Tribe, (2007). The overwhelming nature of ideology "can be a controlling aspect of culture that occurs without recourse to physical threat or violence or indeed explicit policing. Here Kincheloe and McLaren (2003, p. 436) point how mass contemporary culture can contribute to the situation where: (...) individuals (...) have been acculturated to feel comfortable in relations of domination and subordination rather than equality and independence. In other words, some basic inequalities in the world (including the tourism world) are so entrenched, so taken for granted that they are infrequently questioned and when they are questioned they are pursued with so little effort or effect that they no longer appear significant to us" (Tribe, 2007, p. 30). The same author reckons several areas that govern critical thought in tourism studies: paradigms and permeability, ideology and independence, discourse and resistance, disciplines and unruliness and traditions and mavericks (adapted from Tribe, 2007, p. 32). Some important aspects are central to our discussion: recognizing a major focus on the ideologies of

universities on management as a powerful discourse, disciplining tourism research while promoting the legitimacy of issues such as efficiency, consumer satisfaction, marketing, competition and profitability and markets and sideline issues such as equity, power-politics, gender and exploitation. Disciplines are manifestations of discourse and power relations that highlight the importance of economics, geography, sociology, business studies and anthropology in the study of tourism. Each of these disciplines offers a partial reading of the world often meaning that critical aspects of tourism are overlooked (adapted from Tribe, 2007, pp. 32–36).

I will end this section by addressing briefly the "*creative turn*" (Carson & Hartmann, 2017; de Bruin & Jelinčić, 2016; Richards, 2011; Richards & Wilson, 2006, 2007). Creativity is a polysemic word. "Broadening notions of creativity reflect a general *'creative turn'* in society, which can also be identified in many different social and academic fields, including literature, urban development, cultural policy, economy, aesthetics, academic writing, theatre, architecture and education" (Richards, 2011, p. 1227) and its productive use concerning tourism (Carvalho et al., 2019; Richards, 2011). Notably influenced by the knowledge and experience economies, "the introduction of the creative tourism concept, in theory, and practice, is a manifestation of a general *"creative turn"* in society and marks a breakthrough in tourism studies highlighting a shift from mass cultural tourism" (Jelinčić, 2009; Richards, 2011; Richards and Wilson, 2006 cited by de Bruin & Jelinčić, 2016, p. 57), to more responsible ways of tourism consumption. Creativity has been used to distinguish social groups, cultural forms of consumption, the urban regeneration of cities, the protection and preservation of intangible cultural goods, among many others. With an important application in tourism research, creativity implies a broader use of culture as a means to distinguish tourists and destinations from massive forms of tourism consumption (Richards & Wilson, 2007). Traced back from a shift from the cultural industries to creative industries, the "*creative turn"* will call tourism researchers attention to the increase of cultural consumption, the importance of intangible cultural resources, the creative use of cultural traditional venues, the creative ambience of touristic and cultural areas, the necessity to differentiate destinations from mature cultural tourism destinations, the creative and cultural development of people and places, a creative arena for the development of skills and performance and the importance of creativity in everyday lives of local communities (de Bruin & Jelinčić, 2016; Richards, 2011, 2018). As Richards, (2011, p. 1227) refers pertinently "the *creative turn"* can be seen not merely as a general trend "but also as a broader instrumentalization of culture and creativity" affecting tourism".

Far from delving into creative tourism literature (Carvalho et al., 2019), my goal in addressing the prior *"cultural, critical and creative turns"* was to highlight its inheritance when looking at how tourism research has been affected in recent years. I do not deny other incommensurable turns or effects and subjects that have affected tourism research. But focusing my discussion on these "turns" allows the reader to understand the approach I am trying to make. Culture has been increasingly important in recent years, as tourism research has been marked by increasing academic attention to cultural representations and the use and "exploitation" of culture by tourism. This has allowed creativity to be on top of the touristic debate where its application is used in many different ways. In the case of creative tourism, not only this type of tourism is presented as a response and/or extension of cultural tourism (Duxbury & Richards, 2019), representing, therefore, a different way of consuming the culture of places, but it also keeps the "creative use of culture" at the centre of tourism development where arguably creative tourism represents an eligible process for every destination to be creative (Molina, 2016). But most importantly, how and how fast this process develops will be different, depending on the creative characteristics of the destination at hand. This is still, arguably understudied. It is the *"critical turn"* approach in tourism studies that allows us to conceptualize not only what is referred to in such studies but allows us to analyse reflexively, how tourism research is being developed and how paradigms shifts, ontological approaches and epistemological apparatus have been used in tourism (Ateljevic et al., 2015; S. Cohen, 2010; Feighery, 2006; Fullagar & Wilson, 2012; Hall, 2004; Phillmore & Goodson, 2004; Réau, 2014).

2.1. Transmodernity and the multidisciplinary subject of tourism

The recent concept of transmodernity has been mentioned by several authors while referring to different subjects (Ateljevic, 2013; Rodriguez Magda, 2011). Developed by Rodrigues Magda, the concept refers to globalization as the new grand narrative which allows for transmodernity to overcome the postmodern postulate of the end of grand narratives (Lyotard, 1984) overcoming the crisis of modernity. "The prefix "trans" connotes (…) the necessary transcendence of the crisis of modernity, taking up its pending ethical and political challenges (equality, justice, freedom…), but assuming postmodern criticism" (Rodriguez Magda, 2011, p. 7). In the opinion of the Spanish author, transmodernity represents a globalised culture of intercon-

nectedness, participation and emancipation, in which cosmopolitanism transcends universality by spreading differences beyond their traditional location (Ateljevic, 2013). It is characterised by a shift "in culture, consciousness, society, economics, politics, and human relations, they all point to the same intuitive aspirations for inclusivity, diversity, partnership, sacredness and quality of life, deep play, sustainability, universal human rights, the rights of nature and peace" (Ateljevic, 2013, p. 42). Ateljevic uses the concept of transmodernity as an umbrella term that connotes emerging socio-cultural, economic, political and philosophical shifts (Ateljevic, 2013).

Because the *"cultural turn"* has elected "culture" as a central object of study, provoking the fragmentation of knowledge in subdisciplines and subfields, tourism was not immune to these changes as we have seen, and because the *"critical turn"* gave the "oppressed" the chance for their voices to be heard, tourism research demanded a more inclusive and diverse way, in which the scientific inquiry was being orientated and developed. Finally, while the *"creative turn"* represented a broader use of culture in research, tourism studies faced a new challenge where the nature of culture and its use for economic and touristic gains, marked new ways of developing tourism research. Transmodernity marks the changes highlighted, which had occurred in social science and tourism. With implications into the way we conceptualize tourism markets and tourism praxis, if the postmodern tourist was already an environmentally-conscious consumer, knowledgeable of their rights, tech-savvy, a co-creator of meaning while searching for authentic experiences and globally connected to others, a "transmodern tourist" will influence an all-encompassing profile which will be harder to brand and to please and as he will demand persona- lization services in a time of a massive and global cultural market with implications to tourism.

Using transmodernity as an ontological stance to analyse the touristic phenomenon can help researchers and practitioners to focus on the new global crisis the pan- demic has originated while maintaining their attention in climate change, global inequalities, minorities rights, among others. The authors de Bruin & Jelinčić, (2016) align the discourse of transmodernity with the *"social turn"*, rooted in a globalized, interconnected economy and more recently to poverty and climate change issues. In the context of the *"creative turn"*, they propose the concept of "participatory expe- rience tourism" (PET) as an all-embracing concept, to accommodate the evolution and changes in creative tourism, value addition and the social consciousness of consumption of creative experiences (de Bruin & Jelinčić, 2016). In a similar line,

I want to allude to the linkage of the *"cultural, critical and creative turns"* as signs of larger social changes that have influenced tourism studies and to the alignment of transmodern discourse and priorities as an encompassing tool to rethink tourism related-concepts in a post-COVID era. The actual use of tourism-related concepts is a signal of the difficulties of studying tourism (Page & Connell, 2020) a dificulty I intend to overcome through the approach to the transmodernity paradigm.

As authors differ ontologically and epistemologically in studying tourism, we might say that on the one hand "it is not possible to present tourism studies as operating in the grip of a paradigm" (Tribe, 2007, p. 33) and on the other "tourism is a multidisciplinary subject where several disciplines examine tourism from their own standpoints (…) using concepts and modes of analysis that have been developed in their own disciplines" resulting in "no cross-fertilization of ideas across disciplines" and "what Cooper et al, (1998) call reductionism, reducing tourism to a series of activities and economic transactions" (Page & Connell, 2020, p. 5). Having this in mind, the paradigm shift originated by transmodernity is seen here as a possible backdrop for a more flexible approach to rethinking tourism-related concepts, reminding ourselves of the larger social changes which have occurred in recent years with a special emphasis on COVID-19 and the life changes it had brought us. In the final section, I propose to analyse tourism security from a wider standpoint in order to help and tackle some problems originated by the pandemic.

3. Contribution to a broader understanding of tourism safety

As I have mentioned before, the idea of rethinking tourism-related concepts is used here under the umbrella term of transmodernity (Ateljevic, 2013) where prior turns *(cultural, critical and* creative) (Ateljevic et al., 2015; de Bruin & Jelinčić, 2016; Richards, 2011) in tourism can be used to help us understand how tourism research was influenced by broader social changes imposed by a paradigm shift marked by overcoming the flaws of modernity while maintaining the critical and emancipatory spirit of post-modernity (Ateljevic, 2013; Rodriguez Magda, 2011). In developing this exercise we can gain a wider comprehension, in connection to previous social and cultural changes, on how to tackle recent covid-19 problems concerning tourism. The idea of proposing these updates is not an end in itself, but a contribution to an ongoing debate where tourism researchers, practitioners, enterprises, DMOs, national

tourism boards and other social tourism agents with political responsibilities, may act on a more solid basis, to further develop successful tourism products, services and experiences in a holistic manner.

According to the authors the expression "tourism security" is not well defined. According to Tarlow, (2014), the "lack of precision with the terminology does not imply that tourism security practitioners are unaware of their major responsibility, which is to ensure both safety and security" (Tarlow, 2014, p. 5). "Although many disciplines make a clear distinction between security and safety, tourism scientists and professionals tend not to (…) Another reason for this merging is that there are no clear and precise definitions of safety and security. Practitioners often view security as the act of protection of a person, place, thing, reputation, or economy against someone (or someone's tool) that seeks to harm. They typically define safety as the protecting of people (or places, things, reputations, or economies) against unintended consequences of an involuntary nature. From the perspective of the travel and tourism industry, both a safety and a security mishap can destroy not only a vacation but also the industry" (Adapted from Tarlow, 2014, p. 14). I will discuss tourism safety and its broader significance in the touristic ecosystem with a special emphasis on consumers, that is tourists.

While safety has been a strong theme in tourism research (Mansfeld & Pizam, 2006; Tarlow, 2014) and linked to the pandemic (Koh, 2020), it has been connected to tourism research concerning crime, terrorism, wars, riots, protests, public manifestations, civil unrest, virus outbreaks or food pandemics (Lew et al., 2014; Mansfeld & Pizam, 2006; Maximiliano, 2014; Tarlow, 2014; Wall, 2006). A successful theory about tourism security should encompass these typologies with several impacts of security incidents (At the level of destinations, tourism industry and tourists, host and generating markets, governments and the media) and the reaction to tourism crises by all tourism stakeholders (Destination behaviour, Image and perception management, risk and crisis management techniques and recovery methods (adapted from Mansfeld & Pizam, 2006, pp. 3–12). "Whether they be wars, political crises, terrorist activities (real or imagined), natural disasters, health emergencies, or other extreme events, they all have swift and usually negative repercussions for those involved in tourism" (Wall, 2006, p. 143).

The authors Korstanje and Tarlow have focused on the importance of understanding the dichotomy between real and perceived safety in tourism (Maximiliano, 2014;

Tarlow, 2014). This raises the question of who is responsible for such matters around tourism safety. "Driving gives travellers a strong sense of control, whereas aeroplane travel provides uncertainty" (Maximiliano, 2014, p. xxii). The way security and safety issues are addressed in tourism depend on the manifestation of the crisis at hand. "Three (...) factors determine governments' urgency to mitigate risks in the tourist system:

1. the status of victims;

2. the probability of repetition;

3. the threshold of impacts on tourism can be a major issue in the destination's reputation.

A visible threat may be taken into account to a lesser extent than those threats in which there is no known form of prevention, such as virus outbreaks or food pandemics. Furthermore, if the sanitary conditions are not adequate, then the impact may be such as to destroy almost overnight even a well-known international tourism "paradise."(Maximiliano, 2014, p. xxiii).

Referring to the prior SARS crises in Toronto, Wall, (2006) refers that "in the context of extreme events, SARS has more in common with a drought than a major earthquake. (...) SARS was a new disease but, aided by advanced communication systems, it was not the first to have a global reach, and, from that perspective, it was not without precedent" (Wall, 2006, p. 145). With different mitigation strategies "forty-four people died in Toronto as a consequence of SARS. The first case of SARS in Toronto was identified in a hospital on March 7, 2003 (...) the incidences of SARS were largely contained in hospitals, and there were never people walking on the streets of Toronto with protective masks. There were two waves of SARS in Toronto. (...) However, the consequences of SARS for Toronto were much greater than in the case of the terrorist attacks of September 11, 2001" (adapted from Wall, 2006, p. 146). The consequences as it is well known were much different from this previous SARS advent. But what is important retain from the testimony of Wall is the momentum, very close to 9/11. The problems we are struggling with are marked by the lasting effects of the economic crisis of 2009 (UNWTO, 2021).

Having this in mind, I approach the notion of tourism safety, while referring to new tourists necessities in a post-covid 19 era. Regarding innovation and sustainability as the new normal, confidence in safety and security are of paramount importance for

the tourism sector (UNWTO, 2020a). If we look at the concept of quality of tourism services when applied specifically to tourism intermediation, "most travel agencies transfer the responsibility for service quality to other stakeholders (tour operators and cruise companies, in particular)" (Augustyn & Ho, 1998, p. 74). How can this be applied to safety issues nowadays concerning COVID-free tourism supply in destinations? Can tourist intermediaries ensure that all stakeholders are properly certified against covid 19 when developing a tourism package?

Post-covid travellers will make purchase decisions based on a new set of factors: cost, comfort and safety (Pereira, 2020; Vilarasau, 2020). In a post-covid world, security isn't any longer about traditional threats. It has become a broader concept including a new and invisible threat. Travellers have always demanded confidence in their travel plans which now include health security. Security now also extends to protection against the chance of loss of money because of possible cancellations of air or hotel stays, within the event of a blockade, travel restriction or quarantine may be imposed unexpectedly (Adapted from Pereira, 2020). Costs and comfort can be less important as security has reached maximum importance, arguably to levels of the period of the 9/11 attacks.

Health insurance or a trip refund can be seen as a priority in future travel. One thing that tourism companies are already developing is the effort to pay COVID tests to future tourists as regional tourism boards do already like in the Azores islands in Portugal (Governo dos Açores, 2021). This was the context for the origin of the "COVID-19 vaccine tourism" (Ledsom, 2021). In this new situation, tourism enterprises will have to assure that they have done everything in their power to prove that their tourism products, services and experiences are 100% safe for tourists as refund becomes an important characteristic to have in mind.

As tourism professionals must have access to information in real-time about the pandemic conditions of destinations as they are already doing (for example GDS Galileo provides a rich and important update of airline companies, airports and destinations conditions and restrictions), detailed information must be passed on to clients. Keywords as "clean", "safe", "virus" or hygiene, disinfectant are common em positive consumer reviews. Companies that transmit a hygiene image and the effort used to assure safety are on the front line to be picked (Pereira, 2020) and as "clean and safe quality" seals attributed by the national tourism board in Portugal, have been adopted by Portuguese tourism companies raging from the

accommodation sector, transports, intermediation, tourism animation and event enterprises, tourism offices and even tour guides. Cancellation and refund policies will need to be completely transparent and fair, easy to understand for customers to be properly informed about the implications and mode of action in the event of cancellation or postponement of contracted trips. Some companies may choose to waive change fees or include travel insurance coverage at no additional cost to consumers (adapted from Pereira, 2020).

Rethinking tourism safety also has to be thought in terms of the safety present in the destination, as all tourism stakeholders must assure that safety is present throughout the tourism value chain. The more inclusive a destination can be, the safer it will be for all tourism agents. Safety must be present and be included in environmental issues and local communities must be more than passive bystander of the overall touristic apparatus. Safe job conditions must become available for all tourism workers as to local tourism business owners. Tourists are reflexive and want their consumption choices to contribute to the economic safety and sustainability of the locals. As more caution is needed to travel in the future, with or without a vaccine, tourism safety has changed and this has to be applied to every stakeholder of the touristic sector. Health security has come to remain the new main concern of the traveller. For cautious travellers, their safety has become the most significant component to add value, a fact that should be at the centre of the travel demand to be presented by companies in the sector (Pereira, 2020). Tourism researchers and practitioners must avoid thinking of tourism safety as something that concerns a respective tourism enterprise or service component. They must realize that we are now dealing with a series of new "tourism safeties" and holistically conceptualise them. Who enforces safety measures? Are all cultural communities object to equitable representation in terms of safety planning in tourism? Who defines this priority? How is safety conveyed in the post-covid 19 era by tourism enterprises? These are some of the questions that must be addressed if we are to develop a strong theory defended by Mansfeld & Pizam, (2006). As the new tourist is eager to travel, safety must be a priority for all tourism stakeholders, beyond its traditional views.

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