

Article

The Potential of Wine Tourism in the Innovation Processes of Tourism Experiences in the Canary Islands—An Approach to the Case of the Canary Brand

Agustín Dorta Rodríguez ¹  and Joana A. Quintela ^{2,*} 

¹ Iriarte International University Center, Paseo Santo Tomás, s/n, 38400 Puerto de la Cruz, Tenerife, Spain; agustindorta@iriarteuniversidad.net

² Research on Economics, Management, and Information Technologies (REMIT), Department of Tourism, Heritage and Culture, Portucalense University, Rua Dr. António Bernardino de Almeida, 541, 4200-072 Porto, Portugal

* Correspondence: jquintela@upt.pt

Abstract: The braided cord vineyard management system of the La Orotava Valley (Canary Islands, Spain) is a unique technique in the world that has been developed in the northern area of the island of Tenerife since the introduction of the first strains from Europe after the conquest of the Canary Islands and that synthesizes the unique wine cultural landscape of the territory. The future sustainability of this landscape seems to be inescapably linked to policies in favour of environmental, social and economic development, primarily through wine tourism. To do this, the methodology addresses the opinions of 16 in-depth interviews of key informants from the sector to understand this cultural landscape's degree of use and enhancement. The results indicate significant progress in the revaluation and sustainability of the braided cord system (BCS) as part of the public–private strategy in search of its recognition as a BIC. Likewise, the winery sector recognizes the need to move towards a management model for the wine sector of the La Orotava Valley, where wine tourism has a more significant role, that seems to be closed based on the projects and initiatives under development.

Keywords: wine tourism; landscape; braided cord system; sustainability; wineries



Citation: Rodríguez, A.D.; Quintela, J.A. The Potential of Wine Tourism in the Innovation Processes of Tourism Experiences in the Canary Islands—An Approach to the Case of the Canary Brand. *Sustainability* **2024**, *16*, 6314. <https://doi.org/10.3390/su16156314>

Academic Editor: Kyle Maurice Woosnam

Received: 23 May 2024
Revised: 16 July 2024
Accepted: 17 July 2024
Published: 24 July 2024



Copyright: © 2024 by the authors. Licensee MDPI, Basel, Switzerland. This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

1. Introduction

The tourism phenomenon in the Canary Islands (Spain) has continued to grow over the last few decades, gaining greater prominence within the national and international tourism scene, mainly in traditional European markets such as the British, Nordic, French and German markets. According to some basic indicators of Promotur Turismo Canarias, S.A. for the year 2023, the Canary Islands received 16.2 million tourists (85 million in the whole of Spain) from 141 different destinations [1]. This growth in mass tourism has led to a strong and rapid development in the islands, especially associated with the “sun and beach” model and linked to the goodness of the climate, which, with 75.1%, is the main aspect in the choice of the Canary Islands [1]. This tourism model, although consolidated, is currently the subject of criticism and very vigorous social, political and economic debate by regional civil society groups given some of the negative impacts derived from tourism, such as the carrying capacity and saturation of the destination, the management of holiday homes, or the unlimited use of resources by tourists (consumption of water, energy, generation of waste, etc.) [2,3]. Sustainability plays a crucial role in the management and development of the regional community.

In addition to the sun and beach segment characteristic of the islands, numerous parallel products have been slowly created and developed within the framework of the so-called tourism micro-segments, which have been incorporated into the islands' tourism offer in a somewhat residual manner, such as ecotourism, astro-tourism, birdwatching,

agrotourism or wine tourism [4]. These typologies are more directly linked to respect for the territory, identity, culture or landscapes and the uniqueness of the spaces, in line with some theses more oriented towards sustainability, as they are less standardised tourism options with less territorial impact. In this line of work, it is widely recognised in studies on tourism that landscape is a determining factor in tourists' motivations when choosing a destination. In line with [5], landscape and tourism constitute two deeply related realities given that landscape is a substantial element of tourism. Likewise, the importance of landscape as an element for the planning and territorial management of tourist destinations is recognised, especially its sustainability associated with sustainable tourism valorisation [6,7], supports that the rational use of the landscape is essential, proposing the concept of landscape quality, so important for the use of tourist destinations, which should seek responsible management as an intelligent formula and sustainability as a banner for environmental, social and economic development.

In the case of the Canary Islands, the landscapes associated with the particularity of the territory are notorious, especially due to the region's heterogeneity. These have been analysed and typified over time, especially the agricultural landscapes which give the islands a unique richness [8]. Although the climate is the main attraction for outbound markets, the landscape accounts for 35% of the surveys and is one of the top 10 aspects most considered by tourists when choosing the Canary Islands, ahead of other attractions analysed, such as entertainment, the environment, exoticism, the commercial and cultural offer, historical heritage and nightlife [4]. Thus, it is possible to confirm that the archipelago is home to numerous natural and cultural landscapes that are part of the tourist attraction for visitors (urban landscapes, volcanic landscapes, dune landscapes, rural landscapes, coastal landscapes, agricultural landscapes, etc.). Within the enormous diversity of typologies, the concept of cultural landscape represents a great diversity of factors where the natural and the cultural are interrelated. Thus, in its interpretation, it is based on the intervention made on the territory from the point of view of its uses and customs for the development of a territory. The origins and concern for these landscapes can be found in the United Nations General Conference itself, in the Convention concerning the Protection of the World Cultural and Natural Heritage in November 1972 [9–13], which already established the basis for the development of policies aimed at the protection of the world's natural and cultural heritage, which is increasingly threatened with destruction by deterioration or the evolution of social and economic life. This landscape protection would be more clearly defined concerning cultural landscapes years later (1992), when the World Heritage Committee approved cultural landscapes independently as a category of World Heritage sites and spaces [9–13]. This protection has been advancing over time in line with UNESCO's development in its intention to safeguard the uniqueness and exceptionality of some of these landscapes.

Within these cultural landscapes, this article addresses the wine landscape, one of the key elements, as part of the attraction for wine culture lovers and which has been increasingly recognised in recent decades as a vitally important heritage resource [14]. UNESCO has been showing, in recent years, a special interest in unique (cultural) wine landscapes, in their important role in human performance and ingenuity and in the production and development of traditional viticulture that has preserved the cultural and ecological elements in certain regions, recognising especially the European ones (Alto Douro, Piedmont, Tokaj Wine Region (Hungary), Cultural Landscape of the Pico Island Vineyard (Portugal) and Burgundy (France) vineyard plots). The role played in some wine regions by the identity and tourist dimensions is recognised, as in the case of the cultural landscape of the Douro, as developed by [15]. Attention has also been paid to agricultural and rural landscapes, which contribute to tourism development and the well-being of the population, according to [11]. However, as [16] points out, the criteria used for the declaration of these wine-growing areas as a cultural landscape cast some shadows that hinder the accessibility of potentially valuable wine-growing landscapes that make use of ancestral techniques and that should be recognised in the face of the danger of their disappearance.

Given this milestone, the Canary Islands, as a study area, is presented as a magnificent scenario with enormous potential for wine tourism, and with all its uniqueness, to complement perfectly a mature sun and beach destination such as the islands [17]. Wine in its broadest context is the vehicle for any wine tourism activity that feeds on the territorial context itself, the culture of the territory, its history, the people behind the wine and, of course, the landscape, which exemplifies and enhances the value of the space. As [18] point out, wine tourism experiences transcend drinking wine and enjoying the wine experience; therefore, in our opinion, it goes beyond a simple visit to a winery or a vineyard without a story behind it. The role of the wine landscape or vineyard is recognised as a fundamental support to enhance the value of wine tourism according to [19]; however, the use of intangible elements (emotional) should not be overlooked, as they allow the tourist to connect with the terroir (terroir), the history, the winegrowers and the environment, helping ad hoc to enrich it economically, socially and culturally. The authors of [20] suggest that in the case of the Cigales region (Valladolid), the development and practice of wine tourism is based on three essential elements: vineyards, wineries and heritage (cultural, natural and ethnographic). Within the heritage spectrum, the cultural landscape generated by wine and the development of wine tourism represents an opportunity for local dynamisation and the enhancement of agricultural areas associated with the problems of the primary sector (loss of vineyard surface area, generational change, lack of interest among young people, etc.), according to [21], highlighting their uniqueness and differentiation, which, together with wineries, regulatory councils, wine house museums, interpretation centres, wine cellars or ecological estates can add to the sustainability of the territory.

Within the unique wine areas in the Canary Islands, the academic field has already been working on the knowledge and enhancement of the vineyard landscape [22–25]. Special recognition is given to the notorious contribution that the landscape of La Geria has made to tourism in Lanzarote, where it has become one of the island's main tourist resources and attractions [26]. This is a unique landscape which, in 1993, contributed significantly to Lanzarote's designation as a Biosphere Reserve and which currently serves as a tourist reference image of the agricultural area and one of the symbols of Lanzarote. Under its uniqueness, this space and wine-growing landscape is characterised by the existence of holes dug (sand dug) several metres deep in the volcanic ash where the vines are located, protected by semi-circular walls to protect them from the wind and where one of the most renowned varieties of wine, the volcanic malvasia, is produced, offering visitors an innovative landscape that is integrated into the territory.

The singularity of this unique landscape in the world and the ingenuity of the winegrowers themselves to take advantage of the resources of the land and space, such as volcanoes, have been the object of interest of the scientific community, who recognise in this landscape the conditions of exceptionality, authenticity and integrity required by UNESCO for its inclusion as World Heritage wine-growing landscapes [16], something that has not happened to date.

In the second case, which is the subject of our study, we focus on the wine-growing landscape generated by the BCS in the Orotava Valley (Tenerife). This valley is geographically located in the centre of the northern slope of the island of Tenerife (Figure 1) and its location has benefited from extraordinary environmental conditions that have allowed a rich biodiversity and the acclimatization of numerous species in the territory, creating unique landscapes [27]. In this context, we find a system of vine training that is unique in the world and which has been in place in the northern part of the island of Tenerife since the introduction of the first vines from Europe after the conquest of the Canary Islands, and which is still alive today. According to the technical definition corresponding to the publication of the Official Bulletin of the Canary Islands (BOC) on 11 April 2024 [28], it advanced to the initiation of the proceedings for the declaration of Intangible Cultural Interest, with the category of Traditional Craft Technique stating: *“the vine training system through which long vines are formed with the vines of different vintages intertwined long vines with the shoots of different vintages intertwined with each other. These formations are tied together with*

plant or synthetic fibers to form a cordon raised from the ground by 60–80 cm, cordon raised from the ground using wooden or iron forks. The process of tying or tying the cordon is an essential task in this system of vine cultivation and is carried out by arching the canes after pruning to maintain their shape and direction. This method is what gives the vines their unique and differential shape”.

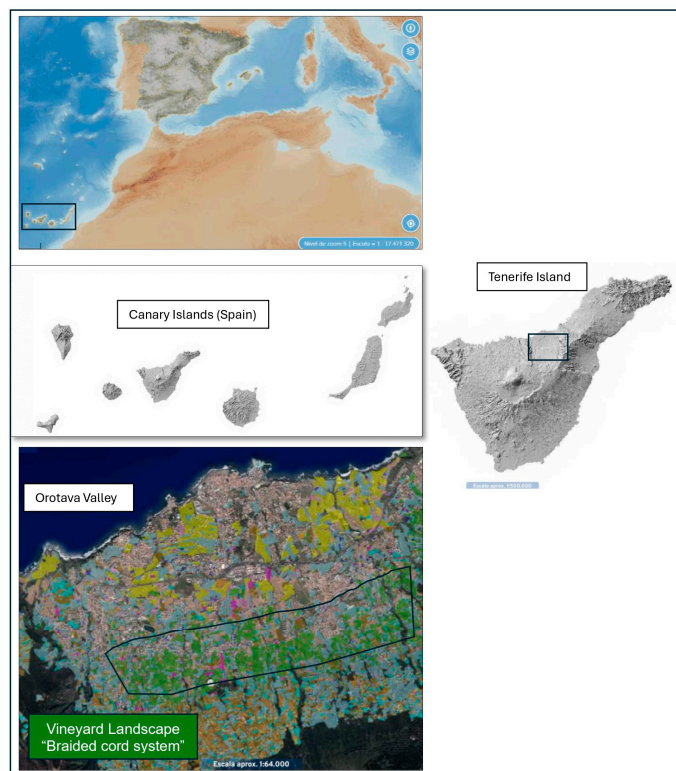


Figure 1. Map of the study area and contextualisation of the BCS of the Orotava Valley. Source: Own elaboration, from Cartográfica de Canarias. Viewer IDECAN-GRAFCAN. Crop Map (Tenerife, 2021) and National Geographic Institute (IGN).

The BCS is a unique creation of the La Orotava Valley society, used in over 80% of the vineyards [27]. Depending on the DO of the Orotava Valley, its length can average 3–4 m, although there are strands that can exceed 15 m in length (Figure 2). Among its characteristics, it is worth highlighting the laboriousness of this system for the peasantry, as it involves arduous manual (artisanal) work throughout the process due to its uniqueness. It is recognised as a procedure of social innovation resulting from the ingenuity of farmers in using the soil, in this case, for other crops such as potatoes, given the possibility of collecting and moving the BCS after the harvest for its use. In this way, this is an intelligent system associated with the occupied soil, a form that has been preserved to this day, albeit sporadically, in the face of dangers such as the existence of less labour-intensive systems for winegrowers.

The main aim of this article is to analyse the casuistry and the valorisation of the braided cord from the point of view of sustainability to maintain, safeguard and dynamise a unique and singular landscape. To this end, it is interesting for this project to address the following questions: (i) *Is the BCS serving as an element of sustainability in the Orotava Valley and how is it being integrated into the winemaking sector?* (ii) *What is the role of the stakeholders involved in the sector for its valorisation?* (iii) *What is the wine tourism potential offered by this unique landscape?*

Currently, there are numerous lines of research within an academic framework for the study of wine tourism, addressing numerous topics such as the wine tourism product, wine tourism and regional development, demand quantification, wine tourist segmentation, visitor behaviour, the nature of the visit to wineries or biosafety and wine tourism [29]. The

publications of recent years provide a considerable volume of literature both in general and in regional analyses and case studies, which have been reviewed by authors such as [30–32]. However, according to the review by [31], there seems to be a lack of studies based on homogeneous methodologies that can subsequently be compared, as well as a greater number of empirical cases. For [32], there are still important gaps in the existing literature on wine tourism, and even more so in the case of the Canary Islands. In the islands, studies are still deficient in terms of the volume and diversity of research lines, especially from the point of view of scientific quality, which is related to the lack of study centres, chairs, specific institutes or research groups on the subject. However, this trend has been changing in recent years, since the creation of the Chair of Agrotourism and Wine Tourism at the University of La Laguna, with a special focus on Canarian wine. This initiative represents a commitment to training and the transfer of knowledge about the history and reality of the sector in the archipelago, with various research outputs [4].



Figure 2. Detail of the BCS of the Orotava Valley adapted to the orography of the terrain at *Bodegas Arautava* (2024). Source: Own elaboration.

Thus, existing academic studies on wine in the Canary Islands have been mainly related to the treatment of the landscape, the value of viticulture, vineyards and history, with regional studies or studies of specific areas throughout the archipelago, especially the islands of Tenerife and Lanzarote [22–25,33–36]. Beyond these, we find some publications that delve into a thematic miscellany around wine culture (vineyards, landscape, territory, etc.) and fewer into its relationship with tourism activity [8,26,37]. Looking at specific publications on wine tourism, we can point to exploratory studies in the Canary Islands on different themes and subjects of study that delve into the potential of wine tourism in the islands as a complementary formula to the sun and beach model. These publications focus on the analysis of the wineries and the main problems and challenges faced by the stakeholders involved in the wine sector and winemaking activity on the islands. Most documents are found in indexed journals or book chapters [2,17,21,26,38–46]. Although these are of the highest scientific quality, there are other publications such as reports and documents produced by the designations of origin themselves, official bodies or graduate studies [47–51].

In the case of the braided cordon, the object of our study, there is no clear evidence of references that relate this system to the practice of tourism or specifically to wine tourism, the focus being especially on the importance of the landscape and its value as a viticultural technique associated with the history and culture of the territory itself. The existing documentation therefore highlights the characteristics and particularities of this technique to a greater and lesser extent within the Orotava Valley and associates it with the singular or cultural landscape as part of the wine-growing tradition of the area from various disciplines [22,23,25,27,33,34,37,52,53].

2. Materials and Methods

To understand the wine sector's perception and use of the cultural landscape of the braided cordon, a qualitative technique was used in the form of in-depth interviews. This technique has been used in numerous research works as a methodological application for consulting key informants [53,54] and we considered it the best way to understand some crucial aspects of the braided cordon system based on the value of the landscape, sustainability and tourism of the main stakeholders in the sector. The interviewees were chosen based on their knowledge of the subject and their direct or indirect relationship with the Regulatory Council of the Orotava Valley Designation of Origin, especially from a business perspective (Table 1). Thus, those selected came from the winery sector, the field of tourism professionals, tour guides and the business or academic world related to the world of wine. Special emphasis was placed on the selection of wineries that were starting to work with wine tourism activities in the municipality of *La Orotava* and *Los Realejos* or those in the development phase, as well as differentiation in terms of their business models and value proposition.

Table 1. Selection of respondents in the study sample.

No. of Interviews	Position/Function	Gender/Age	Stakeholders Identification
4	Warehouse Management	1 woman, 3 men (40–50)	Regulatory Council of the Denomination of Origin <i>Valle de La Orotava</i> . Municipality of <i>La Orotava</i>
2	Winery Management	2 men (40–70)	Regulatory Council of the Designation of Origin <i>Valle de La Orotava</i> . Municipality of <i>Los Realejos</i>
3	Official Tourist Guides	1 woman (50–60), 2 men (35–50)	Ecotourism/wine tourism typology
2	Winemakers	2 men (40–50)	DO <i>Valle de La Orotava</i> and DOP Canary Islands
2	Sales representatives	2 women (35–45)	Regulatory Council of the Designation of Origin <i>Valle de La Orotava</i>
1	Sommelier and entrepreneurship	1 man (50–60)	Wine cellar. <i>La Orotava</i> Valley
1	Public presentation and scientific dissemination	1 man (80–90)	<i>La Orotava</i> Valley
1	Wine tourism management and visits	1 woman (20–30)	Regulatory Council of the Denomination of Origin <i>Valle de La Orotava</i> . Municipality of <i>La Orotava</i>
Total: 16			

Source: Own elaboration.

The use of in-depth interviews allowed us to receive a large volume of information from the 16 interviewees through fluid and personal communication while being aware of the degree of subjectivity involved in this technique. However, the nature of the research required this more personal treatment, which could not be achieved by other digital means such as an online survey or email analysis. The interviews with winery professionals were conducted in situ at the wineries themselves through visits to the facilities/vineyards, which allowed for a more detailed analysis of the existing spaces and the potential for wine tourism. The interviews took place between October 2023 and April 2024 and, depending on the interviewee, lasted between 45 and 150 min.

The interviews were selected considering the representativeness of the interviewees and their relevant role as authoritative voices within the wine sector and especially linked to wine tourism in the selected area of study. In this case, the number of interviews was considered sufficient, as the interviewees are members of boards of directors and technical councils and actively participate in the promotion and visibility of the sector in the valley, together with other public and private entities. It is worth mentioning that almost 50% of the wineries corresponding to the Orotava Valley Designation of Origin were

interviewed, as well as all those with a certain prominence in the wine tourism activity or who were developing some experience in this field linked to the braided cord system. The rest of the interviewees were people closely linked to the development of the wine-growing activity, such as professionals who make their living from sales, marketing or the development of tourist experiences associated with wine and who carry out their activity in the Orotava Valley.

The process of analysis of the information received was developed through different phases in which the alignment of the main arguments and lines that were worked on in the in-depth interviews was highlighted to convert all the information into valuable knowledge. This fact determines the suitability of the use of the qualitative research technique based on in-depth individual interviews that have been widely used in the field of social sciences (Berg and Lune, 2014; Santana, 2005; Huete, Mantecón and Mazón, 2008; Anbalagan and Lovelock, 2014; Mercado and Fernández, 2016) [42,55–59]. In this way, the sequence was developed as follows: selection of interviewees, interview process, transcription of data, analysis, discrimination and simplification of ideas/argument and evaluation of the results obtained.

Like other sources of information, a more detailed study of the information obtained beyond the business spectrum was necessary for this research. To this end, an analysis was carried out of the main strategies and actions developed by public entities, especially in the Orotava Valley, in the promotion of the braided cordon from the point of view of the cultural landscape and as a tourist axis. Thus, an exploratory analysis was carried out on the actions being developed by the Town Council of the *Villa de La Orotava* and the DO of the Orotava Valley itself to ascertain their status as the main institutions in raising the profile of the sector.

3. Results

The role of the wine-growing landscape as a sign of identity, which has been generated around the production of wine in the Orotava Valley, forming part of a unique system with a high historical value, is unanimously recognised by those interviewed, and something that they consider key to recover when projecting the image of *La Orotava* to the local public as well as to the outside world. From the point of view of the landscape, it is recognised as something special and of incalculable value, alluding to the fact that for a long time, Canary Island wine had a very significant recognition in history which must be recovered [25,35].

Nowadays, it continues to be an attraction for visitors, who are more satisfied when they are aware of the unique place in the world where it is located, bearing in mind that it is on an island under the dominion of the sun and the beach. According to some answers from winery staff such as *Bodegas Tajinaste*, *Bodega La Haya* or *Bodegas Arautava*, as well as specialised guides, the landscape of the braided cordon is especially captivating for visitors, especially from tourist markets such as North America or Canada, who highly value this type of landscape, which is completely adapted to the terrain, and which is exemplified in the people and stories of the wineries. When asked about the importance of the landscape, the unanimous opinion is that the sustainability of this unique landscape is closely linked to the stories, experiences, anecdotes and people that each of the wineries, mostly family-run and traditionally family-run, contain. This intangible essence means that a visit to one winery or another, even if it is in the same area, is differentiated from the point of view of the value proposition, beyond the infrastructures, services, activities or quality of the wines they can offer. In this sense, the participants highlighted the value of maintaining this ancestral practice introduced since the conquest of the islands and the loss of the economic activity derived from the cultivation of sugar cane in the area because it is a core activity.

The interviewees agree that the maintenance and social sustainability of this unique landscape is quite complex and laborious, since this particular system involves many phases of work, as [33] explains and develops, since it is carried out in a completely artisanal way and by hand, adapting to the particularities of the terrain and the altitude of the plots that can be climbed (400–800 m), without any type of mechanical aid as in other wine-producing

regions of Spain or other wine-producing countries. Social sustainability is also mentioned in the context of continuing to support education and training for young people in the field of viticulture, with specialised training courses, specific programmes, etc., and the braided cordon system as a symbol of identity and belonging to the territory to enhance the value of the local product. In this case, the focus is on raising awareness among the population (civil society, public bodies, the catering sector) of the need to support local products in the face of the increase in wine imported annually to the islands and the undervaluing of Canary Island wine, essentially because of the price.

For those interviewed, there are challenges that the wine sector continues to face, such as precarious working conditions, given that most of the wineries are family farms, long working hours, lack of qualified personnel, the scarce presence of women at all levels of the wine sector, exposure to injuries related to manual work in the vineyard without the capacity to replace personnel or the scarce rewards in terms of profitability, salaries, stable work, etc. In line with this trend, this situation is of great concern and is confirmed by the loss of vineyard surface area in the Canary Islands over the last 15 years (2007–2023), which is not at all encouraging [60].

Equally, and no less important, is the lack of young generational replacement. As stated by some of the wineries interviewed who have taken over the reins at the age of 40–50, there is a significant shortage of qualified personnel who are not directly or indirectly linked to the wine sector by family ties, etc. In the opinion of those interviewed, this is a serious problem, as there is a lack of personnel and it produces a mismatch in the market for those who wish to enter and dedicate themselves professionally to the world of viticulture/winemaking/wine tourism, which seems to be a significant handicap when it comes to continuing to invest in vine cultivation, especially with this type of traditional system.

3.1. Towards a More Natural Model of Environmental Sustainability of the Wine-Growing Landscape

According to the information gathered, the interviewees agree that the very orography of the Orotava Valley has determined the occupation of the vineyards in the midlands, adapting this unique system to the topography of the land and its ruggedness. This fact is recognised as a unique characteristic and forms part of the cultural and historical legacy of past generations who knew how to make intelligent use of the land, sharing this system with potato cultivation. The sustainability of the landscape itself at an environmental level is directly associated with the economy of the Orotava Valley, as it has been the livelihood of many families for hundreds of years. The very territorial configuration of the valley has allowed the sustainable development of a large part of the midlands, creating the right conditions for the development and consolidation of the crop. At this point, considering that it is still preserved today, it actively contributes to the beauty that the vineyard gives to the generation of the landscape in this part of the island.

However, the interviewees note the increasing importance of protecting the wine-growing landscape while ensuring the least possible intervention on the territory. At a time when the impacts of agriculture's ecological footprint, the loss of cultivated land, pollution and the deterioration of agricultural soils are frequent, the interviewees advocate a transition towards a more sustainable vineyard management model with more natural treatments. At this point, the differences in the winemaking business models that appear within the DO *Valle de La Orotava* stand out, with more conventional vineyard treatment systems that are in line with making them more sustainable and others that are more related to more regenerative agriculture. In any case, the participants are keen to continue making progress in soil regeneration by using techniques that favour circumstantial improvement.

In the case in point, the *Bodega Finca Marañuela* winery has been working in recent years with an ecological system to obtain natural wines. This management has allowed them to treat the plots in a more ancestral search for the production of wines without any type of chemical additives in the winery or the vineyards. This has allowed it, among other things, to be awarded the Heroic Viticulture seal by the Centre for Research, Studies,

Safeguarding, Coordination and Valorisation of Mountain Viticulture (CERVIM) and to form part of the Regenerative Viticulture Association in line with the challenges of the 2030 Agenda of the Sustainable Development Goals (SDGs). Thus, among other objectives, according to the association itself, are the following: (i) promote winemaking practices that aim to preserve the planet and the people who inhabit it; (ii) offer the necessary tools to producers to apply them, and to consumers to recognise the products resulting from the application of these regenerative practices; (iii) to disseminate regenerative viticulture as a possible solution to climate change and to promote regenerative practices in society; (iv) act as a hub for regenerative viticulture, facilitating the exchange of experiences and knowledge and a training programme on this subject.

This line of business has allowed the winery to position itself in a more differentiated market compared to other wineries, with a limited production of 1800 bottles per year, emphasizing high-value wines made from selected grapes.

3.2. *The Economic Sustainability of the Winegrowing Landscape of the Cordon Braid*

From the point of view of the interviewees, the key point is the demand for the work of the primary sector and the search for the necessary formulas to seek economic profitability in the countryside, aware of its necessary link with wine tourism, which we will deal with in another section. For the people who run the wineries, salespeople and entrepreneurs, economic profitability in this sector depends on highly volatile factors (supply and demand, weather conditions, production costs and political decisions), making them highly vulnerable to negative impacts that can occur. From the point of view of economic sustainability, it is perceived as necessary to work along the lines of product awareness to advocate positive education on the price of a bottle of Canary Island wine. The reality of viticulture in the La Orotava Valley area is that it is associated with mainly family farms and economies, with limited production in terms of both volume and surface area. Although this is an opportunity from the point of view of protection and its link to the territory, from the economic point of view it is more difficult to sustain a system with a globalised and saturated market with thousands of wine references with more favourable conditions for wine production, given the high production costs (personnel, equipment, products, etc.) and the artisanal production methods used. The study of OIV (2022) [61] demonstrates that Spain, the largest vineyard in the world, accounts for 955 kha, and is one of the main international traders of wine, with trading dominated by three EU countries—Italy, Spain and France—which together exported 57 mhl in 2022, accounting for 53% of world wine exports. Aligned with this trend, the study of grape production costs for wine production in Spain in 2022 confirms this reality, underlining the high costs both in terms of costs in kg with values between EUR 0.94 and EUR 3.08 for the designations of origin of Gran Canaria, La Palma and the island of Tenerife and the total costs, which are much higher from an economic point of view in comparison with other Spanish designations of origin (from *Rías Baixas* to *Ribera del Guadiana*), which represents the effort behind the cultivation of vines on the islands for their conservation and maintenance.

In this case, it should be noted that the Canary Islands have a very particular typicity (cultivation techniques, varieties, soil and climate), and it is difficult to extract conclusive global estimates, although it is significant to recognise this effort on the part of the winegrowers represented in the study sample.

In addition to production costs, some interviewees pointed to the difficulty of unfair competition, which has a direct impact on the profit margins and profitability of the activity. According to the commercial technicians linked to some DO wineries, it is difficult to compete on equal terms with other national references in certain niches. Although there have been improvements in recent years in favour of local products, there are still stumbling blocks in terms of consolidation and a lack of awareness of the need to opt for Canary Island wine and thus make the product more sustainable and increase the positive effects it generates (preservation of the landscape, and maintenance of personnel).

In addition to the differentiation of the wineries belonging to the DOs (size/production, etc.), the issue of diversification and the creation of new innovative products is addressed, both in terms of the range of products on offer (wines, vinegar, jams, honeys, coffee or fruit products) and in terms of marketing models abroad. For those interviewed, this is a way of expanding the market, being aware of the margin for growth in this area and being aware of the significant demand for Canary Island wine abroad. Some wineries, such as *Suerte del Marqués* within the Orotava Valley DO, have been developing a business model based on a management system for foreign sales with a high volume of production per year and with considerable success. Present in 40 countries on four continents, it has been recognised as one of the 100 best wineries in recent years by *Wine & Spirits* magazine and is the leading wine-exporting winery in the Canary Islands.

Some of the wineries interviewed have a specialised demand and are beginning to sell wine outside the Canary Islands, both to Spanish destinations such as *Bodega 300, Líos—Volcanic Grapes*, with 60% of sales abroad, or to destinations such as the United States, Canada or within the Asian market, as in the case of *Bodega Arautava*. Other wineries, with more limited productions, are trying to diversify the product, trying to move away from more standardised wine options, as in the case of *Bodega Tafuriaste*, to differentiate themselves from the market, increasing the value of the bottle of wine (with the use of varieties or selection of plots) and to be attractive to a wider public. Following the classification model of [42], it is possible to sell in more specialised shops, gourmet shops, restaurants and hotels with Michelin stars, Repsol Suns, etc., as could be the case of *Bodega Finca la Marañuela*, which has inserted itself into this type of market niche. Thus, the work performed by the interviewees to improve the range of wines offered in the “premium” line, with better and more innovative bottle designs, original labelling, etc., of wine from selected plots or grapes or special vinifications that can help to mitigate the risk associated with the placement of a standard product in the face of the high competition in the sector is recognised. In this respect, it is recognised that there is a growing trend to use more innovative bottle designs, original labelling, etc., of wine from selected plots or grapes or special vinifications can help to mitigate the risk associated with standard product placement in the face of high competition in the sector. In this sense, the growing demand from consumers to opt for more environmentally sustainable wines, avoiding the use of herbicides or chemical treatments in the winery or vineyards, is recognised. Although the general approach of winemakers is not to produce organic wines, it is to try to minimise the negative impacts on the cultivation and conservation of the vineyards and the landscape itself, consistent with the surrounding area and the opportunities for economic growth that it offers.

4. Discussion

The cultural landscape of viticulture through the braided cordon system is a tourist asset for the Orotava Valley. This is undisputedly recognised by those interviewed, as it forms part of the culture of the region as a unique element in the world that must be looked after for the preservation of the landscape itself, as mentioned by Interviewee 3 [I3]:

“The braided cord is part of the historical and cultural legacy of the Orotava Valley, the main product of the vineyard and the origin of our Ratiño project. It is the line of the bode-ga, the style of the winery, in the braided cord is the key for its originality and it is committed to preserve the culture and to take it to the new generations.” [I3]

Although wine marketing is the main economic activity of families and companies today, wine tourism should be part of the strategy for the future survival of the wine sector and of the wine industry itself due to the numerous challenges that the activity will face in the coming decades. The author of [39] argued that the wine sector in the islands proved to be unique for many reasons. The fact is that the Canary Islands’ favourable climate, with its characteristic microclimates derived from its unique Atlantic climate, has favoured the development and acclimatisation of vine cultivation in this area in the north of the island of Tenerife since the 16th century, confirming a unique landscape. The local wine

varieties (pre-phylloxera) that have acclimatised to the present day as part of the cultural legacy (*listán negro*, *listán blanco*, *albillo criollo*, *vijariego*, *gual*, *baboso negro* and *negramoll*) have enabled the wines of the Canary Islands to be produced in the Canary Islands and have allowed the wines of the Canary Islands to gain more importance within the wine sector, with several wineries from the DO of the Orotava Valley being included in the prestigious Peñin guide in recent years, such as *Bodegas Suertes Del Marqués*, *Bodega Tajinaste*, *Bodega Tafuriaste*, *Bodega La Suertita*, *Bodega la Viñita*, *Bodega Arautava*, *Bodega Illada* and *Bodega La Haya*. In fact, according to the 2024 edition of this guide, there are six references from the Canary Islands, three of them from the DO *Valle de La Orotava*, reaching 95 points or more, as wines catalogued as excellent, highlighting mainly the “singularity”, the object of our study, specially cultivated in braided cordon. Authors such as [42] have already defended the idea that the local wine industry on the islands can play a fundamental role in providing a quality product in line with the promotion of other local offers that enhance the visitor experience. Considering the development of the activity in recent years, the hypothesis is corroborated that the excellence of the Canary Islands in terms of wine tourism allows the development of this segment to make sense in an area as unique as the Orotava Valley with the necessary conditions for its promotion. Although the Canary Islands, and Tenerife in particular, are somewhat distant from more experienced wine regions in the field of tourism such as Australia, South Africa, the Napa Valley (USA), Mendoza (Argentina), Inca (Peru) and Chile, or more traditional wine regions such as the French Burgundy or Piedmont and Tuscany in Italy, they are still an attractive option for wine tourists who want to enjoy the island.

In the Orotava Valley, wine tourism activity has been progressing little by little in recent years. However, it is recognised that it has certain problems and difficulties from the point of view of wine strategy and management, which, to a certain extent, have hindered the introduction of tourism in the sector. Nevertheless, the braided cordon is considered fundamental as one of the unique elements of tourist attraction that makes it different from other regions, associated with the identity, tradition, and culture of the land, as Interviewee 5 [15] attested:

“On this estate the idea was to uproot a large part of the cordon braid vineyard to make way for new, more profitable crops. Recently we have recovered and planted new vineyards because we recognise that the braided cordon is the essence of the Canary Islands’ winemaking tradition and that with modern innovation we can create unique wines with singular grape varieties that attract the attention of tourists for wine tourism.” [15]

As [54] argues, Canarian winemaking companies have been facing numerous problems with enormous concern. In 2024, many of these difficulties persist within the sector, especially due to the lack of coordination in the wine sector, the lack of a clear positioning and communication strategy for wine tourism from the public and private sectors, the lack of incentives and economic investment, the division of opinions among winemakers, the lack of wine tourism training and management within the wineries, the absence of qualified wine tourism staff in the wineries (guides, managers, tourism professionals, etc.) and the lack of wineries adapted to receive visitors (inadequate spaces, infrastructures, shop, tasting areas, car parks, reception, services), among others, are just some of the factors, as referred by Interviewee 6 [16]:

“We know the great value we have in the Orotava Valley with the wine-growing landscape of the braided cordon to promote wine tourism. But often, like other wineries in the Valley, there are problems, we cannot attend to wine tourism as it deserves, nor can we set up a schedule of visits, nor sell tourist experiences, etc. because we have to prioritise the work in the vineyard. We can’t get everything done and we see that there is no generational replacement.” [16]

Although some of these problems still exist, the path has been cleared more favourably. The emergence of new actors involved in the process of revaluation of the Canary Islands’ agricultural and ecotourism sector, such as the Chair of Agrotourism and Wine Tourism at

the Canary Institute of Agri-Food Quality & University of La Laguna, the Canary Islands Wine Tourism Cluster, the emergence of Canary Wine and the creation of the new online sales channel [CanaryWineRoute.com](https://canarywineroute.com) in July 2022 has been key to this process [21].

Thus, according to the results obtained and the authors' analysis of the wine tourism experiences within the Orotava Valley appellation of origin and the ecotourism offered, it is perceived that it is a young and homogeneous tourism product. In general, it is not very differentiated from other more experienced wine regions, as can be seen in specialised portals such as catadelvino.com or winepaths.com. It has enormous potential and room for development. Most of the available offer, although focused on the visit to the winery/vineyard/estate and the wine tasting, is characterised by the personalised treatment of the wineries, which has added value to the visitor's experience. Applying Charters and [54] for the Orotava Valley and according to the interviewees, it can be affirmed that the visitors received by the wineries fall into the category of "wine connoisseurs", that is, they know the world of wine relatively well and have a certain predisposition and motivation to try the local wine based on different references, reviews and specialised guides [61].

From a social point of view, the importance of wine tourism in sustainability is built by the wineries in promoting the wine culture around the braided cord by allowing visitors to explore the different phases of work or winemaking traditions (for example, with a visit to the old wine presses as in *Bodega Finca La Marañuela* or *Bodega Tajinaste*) and the history and cultural heritage associated with the family itself. Wine tourism in the valley creates the perfect opportunity to educate visitors about the importance of conserving such a unique landscape, based on the relationship between agriculture and the local ecosystem. Wine tourism also safeguards the landscape as it is a job creator, generating direct or indirect employment opportunities with tourism within the wineries, in tasting/restaurant areas, in visitor centres or specialised wine shops (*Enoteca Cuvée*, *Vinófilos*, *Vinoteca Con Pasión*), as sales staff, tourist guides, tourist intermediaries and wholesale travel agencies, as underlined by Interviewee 14 [I14]:

"In our shop we offer more than just a bottle of wine to the visitor, because behind each bottle lies a family project, the artisan work in the vineyard, the unique varieties, the singular landscape, the culture, the identity, etc. That is what we transmit to showcase the value of our wines." [I14]

There has been a notable increase in visitor interest in family wineries, such as *Bodega La Haya* in the municipality of *Los Realejos*, which has received numerous foreign visitors with professional wine tourism guides who show them around the vineyards and take them on short walks through the vineyards and to enjoy some of the region's gastronomic products, as expressed by Interviewee 16 [I16]:

"Our winery is very small and family-run. That's what our visitors like when they come, the personalised treatment we give them, from our guide, from Julián the owner, etc. That after the walk through the vineyard and the braided cordon, after seeing our landscape, we all sit together at the same table to taste local products and our wines and talk, that they enjoy that closeness. That's what we do because that's the way we are, it's part of our way of being." [I16]

According to an exploratory study being carried out by the authors, it should be noted that most visits to the wineries of the Orotava Valley Designation of Origin are not made using an online booking system, basically because there is a low percentage of wineries that have a website and market a wine tourism product online. Thus, they use means such as email, arranging a visit by phone or through social networks such as Instagram. Although there are very few, some are located within websites or specialised guides or receive visitors autonomously through the information available on Google profiles and reviews. As a 2022 report presented in April 2024 by the ULL's Chair of Agrotourism and Wine Tourism shows, there is still a lot of work and room for growth in this area, and the wineries themselves, among their demands, highlight the need for wine tourism staff or profiles related to tourism.

From an environmental and economic point of view, as mentioned above, it should be noted that some wineries are working more consciously with more sustainable and environmentally friendly agricultural practices, such as organic or biodynamic agriculture, water management and renewable energy, with projects that enhance the value of the cordon braid landscape for visitors. It is important to note that some wineries are already initiating projects to diversify their income from direct wine sales through tourism experiences linked to other local products (e.g., cheese, fruit and coffee). Likewise, there is an association with MICE tourism, with the organisation of wine-related cultural events (concerts, theatre) in collaboration with private and public entities. Finally, the interest in wine tourism is driving some investment projects in the refurbishment or creation of infrastructures, the creation of visitor centres (Figure 3), services and equipment in wineries, ranging from adapting charming spaces within the vineyards, creating itineraries or walks within the vineyards to the creation of new wineries and the creation of new facilities, creating itineraries or walks within the estates, vineyards and wineries, consolidating and creating spaces for visitors to relax and enjoy wine (tasting areas, panoramic viewpoints, terraces or porches) or the management of small accommodation units to allow overnight stays among the vineyards and thus improve the increase in tourist spending.



Figure 3. Bodega Tajinaste Visitor Centre with the addition of a panoramic terrace to the wine-growing landscape of the braided cordon (2024). Source: Own elaboration.

Strategies for the Valorisation of the BCS in Tourism

Fundamentally, the initiatives taken by the public and private administration from the valley's town councils and the Regulatory Council itself have been to try to enhance the value and visibility of the region's wine-growing landscape through the BCS and to promote its socio-economic development, especially through actions of dynamization, leisure, events and wine tourism.

In the case of enhancement, the local administration has been working on the recognition of the BCS as an Asset of Regional Interest (BIC), a path that has been underway since 2017–2018 to extoll the unique value of this system that has shaped the landscape in the Orotava Valley, as well as its enhancement as one of the elements in the process of declaring *La Orotava* as a cultural landscape of acclimatization submitted to the regional and state government as a candidate property for UNESCO [27]. As we have pointed out, there has been an evident loss of cultivated vineyard surface area in recent years in the Canary Islands due to numerous factors that condition its development. The BCS, as it is known, is a laborious and unprofitable technique for vine growers, and its protection plays an important role in preventing its disappearance in the face of other more modern systems with lower production costs. In 2023, the town councils of the Orotava Valley (*La Orotava*, *Los Realejos* and *Puerto de la Cruz*) presented a report, legal and technical reports and a plenary agreement to initiate proceedings to declare the wine-making process an Intangible Asset of Cultural Interest (BIC), highlighting the following aspects among some

of the most relevant values [28]: (i) its antiquity, as it is a cultivation technique that probably dates back to the 16th century; (ii) its permanence, as it has been maintained without interruption until the present day; (iii) the involvement of the community, as the people who cultivate vines using this unique technique have preserved it and passed it on from generation to generation; (iv) its ethnographic value, as it contributes to the protection and dissemination of certain practices and traditions linked to nature and the interaction of people with the landscape.

Thus, finally, on 11 April 2024, with a favourable resolution, the Canary Government published in the BOC the declaration of an Intangible Asset of Cultural Interest, with the category of “traditional artisanal technique”, in favour of the “*Cordón Trenzado*” vine-growing technique in the Orotava Valley [28]. This recognition attests to a path towards sustainability in this unique agricultural landscape as an identifying element of the culture of the valley and lays the foundations for a possible escalation towards a future declaration of a wine-growing landscape by UNESCO.

On the other hand, at the level of visibility, the local councils of the valley and the Regulatory Council of Wines of the Orotava Valley, in collaboration with private companies, have developed various initiatives to promote wine tourism and enhance the value of the wine-growing landscape of the braided cordon of the Orotava Valley over the last few years. At this point, it is worth mentioning the process of governance in the line of collaborative work in favour of the economic development and revaluation of the landscape of the valley to project this system that has jointly strengthened the different actors involved in the territory. Considering what has been happening in the public sphere and decision-making, the local administration seems to have adopted a participatory management model in which it actively collaborates with the private sector in the processes of authenticity and the originality of the braided cordon. This approach has meant that, in recent years, the landscape of the cordon braid has gradually gained greater recognition among civil and professional society and is now an element of differentiation compared to other wine-growing areas to be protected. The establishment of this philosophy has been determined by the initiatives adopted so far to achieve this goal.

These proposals have followed the policy of promoting wine tourism routes since 2021, such as the itineraries created by the Agriculture and Livestock Department of the Town Council of *La Villa de La Orotava* for wine tourism visits on their own in certain areas of the municipality’s midlands under the title ‘*Cepas centenarias*’ (Centenary vines), Volcanic reds’, ‘*Entre cordones*’ and ‘*Listan blanco de Canarias*’, generating brochures, posters, QR codes and specific signage with more detailed information for users wishing to undertake wine tourism in both Spanish and English. In 2023, we point out the wine tourism initiative of the Department of Rural Development of the Town Council of *Los Realejos* ‘*Trenzando el cordón*’, a cycle of routes through the wine landscapes of *Los Realejos*, where routes are combined with visits to *Realejeras* wineries such as *300 Líos*, *La Haya*, *Bosol* and *La Suertita* and the tasting of local products to make the particularities of the braided cord and its adaptation to the terrain’s orography known. Recently, in 2024, an additional initiative has been undertaken, with the route of the Km 0 flavours of *La Orotava* with the participation of *Bodegas Tajinaste* to bring the braided cordon system to an increasingly interested public.

Also, work has been developed along the lines of being present in society for promotion and marketing with the presence of winery companies at local, national and international fairs or cultural events related to wine to underline the importance of the gastronomic product. Thus, with the creation of offline and online promotional material such as brochures and videos to support local production, and promotion in the media and on digital platforms about wine tourism in the braided cordon of the Orotava Valley, we can add participation and collaboration in training programs and courses for professionals and the general public to improve the quality of the wine tourism experience and promote the knowledge of the wine heritage of the valley.

5. Conclusions

The in-depth interviews carried out in this research have allowed us to obtain valuable feedback to respond to our research objectives on the relationship between sustainability and wine tourism and the braided cordon system in the Orotava Valley. In this way, we have obtained a sum of results that allow us to draw the following conclusions.

Firstly, from the opinions expressed by the interviewees, we can affirm that the braided rope landscape is unanimously part of the heritage of the local population and constitutes today a key element for its inhabitants that needs to be cared for and protected to prevent its disappearance. From the point of view of social, environmental and economic sustainability, although the difficulties faced by the sector and the maintenance and cost of this system are expressed, it is shown that the braided cordon represents an opportunity for differentiation and added value in terms of its use, both from the point of view of obtaining better wines and of incorporating wine tourism into the wineries' business models. The group of wineries and the socio-economic fabric linked to the sector are highly involved in adding value to the product as an intrinsic result of the cultural landscape, tradition, identity and history of the Canary Islands.

Secondly, it is worth mentioning the role of wine tourism in the economic sustainability of the BCS. According to the results obtained, we can observe an upward trend in this typology in the Orotava Valley in some wineries with greater involvement of key actors such as intermediaries, guides, salespeople, agencies, etc., who are contributing to a better local economic diversification and the enhancement of the value of the cordon braid landscape with different wine tourism actions and initiatives. The opinions of those interviewed support the value of wine tourism as a key to the survival of vineyard cultivation on the island and especially in the region, thanks to the differential fact of having a unique system in the world. However, it is acknowledged that the information available on the wine tourism offer is still very scattered and poor among the wineries for the general public (scarcely online), which makes it difficult for local and foreign visitors to access and enjoy the wine tourism experiences. It is difficult for winery managers to have the wineries open during visiting hours due to problems of prioritizing time over other tasks (vineyard work, administration, sales and marketing, etc.), the funding available to improve the tourism section, the lack of training and the lack of qualified personnel in wine tourism management. Nevertheless, the importance of making a transition in management models towards wine tourism as a value to be considered in the coming years is recognised, with attempts during this time to protect management and provide attention to visitors in the most professional way possible. Aware that they are still in a very embryonic phase for wine tourism, the projects under development linked to this activity in some wineries (adaptation and opening of holiday homes within the estates, hiring of wine tourism managers in the short-term, design of products, spaces and itineraries within the vineyards and wineries, contracts and agreements with specialised companies, incorporation of visitor centres and shops and development of storytelling) seem to indicate that in the next three years, the wineries will be able to offer a wide range of products, spaces and itineraries for wine tourism, and seems to indicate that the next three years will see the consolidation of a quality and heterogeneous offer in the Valley.

Thirdly, we can conclude that both the local councils of the valley and the Regulatory Council of the Orotava Valley Denomination of Origin are playing a fundamental role in the visibility, promotion and enhancement of the wine-growing landscape and wine tourism, and, in our opinion, have been leading the way, supporting initiatives and projects along these lines. As mentioned above, in April 2024 after 5 years of work, the Cabildo of Tenerife opened the dossier for the declaration of Intangible Cultural Heritage, with the category of "traditional craft technique". This work ratifies the work of the institutions with the support of the council, local wine producers and civil society on a process of public-private governance to promote the value of the braided cordon and the promotion of wine tourism in a sustainable manner, laying the foundations for future recognition by other state and European bodies as a unique cultural landscape.

The results of this study show that the sustainability of the landscape of the braided cordon system in the Orotava Valley requires a revaluation based on two axes: its recognition as an intangible asset for its protection and its promotion through wine tourism as a means of economic development. This unique landscape seems to be at an important turning point between the worrying abandonment of vineyards in the Canary Islands, its institutional recognition and the fact that it is an attractive future employment option for new generations. These uncertainties will have to be cleared up in future research, with greater participation of the actors involved in the sector and case studies of the winemaking sector in the Orotava Valley to analyse and verify its contribution to the system's sustainability compared to other regions.

This work is based on the premise of being exploratory and innovative research, taking into account the lack of academic references in this field. Based on this thesis, the study's limitations are based on the lack of involvement of the winery sector in developing wine tourism experiences. In this case, the need to apply new methods of approaching a more detailed analysis of the wineries in the Orotava Valley over time is recognised, as well as methods in the collection, use and exploitation of data regarding the perception of tourists and locals of the braided cordon system as a tourist attraction. The analysis of the results obtained from the interviewees shows significant conclusions that allow for further research to address this issue more comprehensively, involving the different stakeholders in the territory.

Author Contributions: Conceptualization, A.D.R.; methodology, A.D.R.; validation, A.D.R. and J.A.Q.; formal analysis, A.D.R. and J.A.Q.; investigation, A.D.R. and J.A.Q.; resources, A.D.R.; data curation, A.D.R.; writing—original draft preparation, A.D.R. and J.A.Q.; writing—review and editing, J.A.Q.; visualization, J.A.Q.; supervision, A.D.R. and J.A.Q.; project administration, A.D.R. and J.A.Q.; funding acquisition, A.D.R. and J.A.Q. All authors have read and agreed to the published version of the manuscript.

Funding: This work was supported by the UIDB/05105/2020 Program Contract, funded by national funds through the FCT I.P.

Institutional Review Board Statement: The study was conducted in accordance with the Declaration of Helsinki, and approved by the Ethics Committee of Portucalense University (protocol code CES/01/06/24 from 1 June 2024).

Informed Consent Statement: Informed consent was obtained from all subjects involved in the study.

Data Availability Statement: The original contributions presented in the study are included in the article, further inquiries can be directed to the corresponding author.

Conflicts of Interest: The authors declare no conflicts of interest.

References

1. Promotour. Informe Sobre Perfil del Turista, Canarias e Islas. 2023. Available online: www.turismodeislascanarias.com (accessed on 14 February 2024).
2. Simancas Cruz, M. Reinterpretando la moratoria turística de Canarias desde la perspectiva del decrecimiento. *Boletín Asoc. Geógrafos Españoles* **2023**, *99*, 27–48. [[CrossRef](#)]
3. Simancas Cruz, M. Política, políticos y decisiones públicas: Crónica del inicio del proceso de delimitación del crecimiento turístico de Canarias. *Cuad. Geogr.* **2023**, *110*, 27–48. [[CrossRef](#)]
4. Dorta, A. An approach to minority rural tourism activities in mature areas of the Canary Islands. An incipient and complementary offer to the “sun and beach” model. *Rotur—Rev. Ocio Tur.* **2015**, *8*, 36–61. [[CrossRef](#)]
5. Zuccarini, L.; Gerdali, A.M. El paisaje como recurso turístico. Valoración escénica de paisajes lacustres de la Pampa Argentina. *Investig. Turísticas* **2019**, *18*, 220–241. [[CrossRef](#)]
6. Delgado, A.; Pantoja, F. Valoración del paisaje en una propuesta de turismo sostenible: La “Ruta del Oro”, Nariño (Colombia). *Cuad. Geogr. Rev. Colomb. Geogr.* **2016**, *25*, 233–253. [[CrossRef](#)]
7. Mestanza-Ramón, C.; Jiménez Caballero, J.L. Connection of tourism with the landscape as a fundamental element for sustainable development in rural areas. *Green World J.* **2023**, *6*, 87. [[CrossRef](#)]
8. Martín, V. Aproximación tipológica a los paisajes agrarios actuales de Canarias. *Papeles Geogr.* **2000**, *32*, 97–115.

9. Brumann, C.; Gfeller, A.E. Cultural landscapes and the UNESCO World Heritage List: Perpetuating European dominance. *Int. J. Herit. Stud.* **2021**, *28*, 147–162. [CrossRef]
10. Mitchell, N.; Rossler, M.; Tricaud, P.M. (Eds.) *World Heritage Cultural Landscapes. A Handbook for Conservation and Management*; UNESCO World Heritage Centre: Paris, France, 2009.
11. Prats, M. The emergence of World Heritage Cultural Landscapes, with a focus on Viticultural landscapes. *Erph_ Rev. Electrónica Patrim. Histórico* **2022**, *30*, 16–47. [CrossRef]
12. Taylor, K.; St Clair, A.; Mitchell, N.J. (Eds.) *Conserving Cultural Landscapes: Challenges and New Directions*; Routledge: London, UK, 2017.
13. Pijet-Migoñ, E.; Migoñ, P. Linking Wine Culture and Geoheritage—Missing Opportunities at European UNESCO World Heritage Sites and in UNESCO Global Geoparks? A Survey of Web-Based Resources. *Geoheritage* **2021**, *13*, 71. [CrossRef]
14. Elías, L.V. Paisaje del viñedo: Patrimonio y recurso. *PASOS Rev. Tur. Patrim. Cult.* **2008**, *6*, 137–158. [CrossRef]
15. Quintela, J.A.; Albuquerque, H.; Freitas, I. Port Wine and Wine Tourism: The Touristic Dimension of Douro's Landscape. *Sustainability* **2023**, *15*, 11718. [CrossRef]
16. Martínez Arnáiz, M.; Baraja Rodríguez, E.; Molinero Hernando, F. Criterios de la UNESCO para la declaración de regiones vitícolas como paisaje cultural: Su aplicación al caso español. *Boletín Asoc. Geógrafos Españoles* **2019**, *80*, 1–33. [CrossRef]
17. Díaz, R.J. Potencialidad e integración del “turismo del vino” en un destino de sol y playa: El caso de Tenerife. *PASOS Rev. Tur. Patrim. Cult.* **2008**, *6*, 199–212.
18. Santos, V.R.; Ramos, P.; Almeida, N.; Santos-Pavón, E. Wine and wine tourism experience: A theoretical and conceptual review. *Worldw. Hosp. Tour. Themes* **2019**, *11*, 718–730. [CrossRef]
19. Elías, L.V. El paisaje del viñedo: Su papel en el enoturismo/The landscape of vines: Their role in the Wine Tourism. *RIVAR IDEA-USACH* **2014**, *1*, 12–32.
20. Fernández, J. La diversificación económica en una comarca vitivinícola tradicional: Las bases que sustentan el enoturismo en la denominación de origen Cigales (Valladolid). *Geografía* **2018**, *11*, 141–168. [CrossRef]
21. Dorta, A.; Quintela, J.A.; Leal, M.P. La relevancia para el desarrollo local de la dinamización de los paisajes agrarios a través del enoturismo en las Islas Canarias (España). In *Dimensões Teóricas e Empíricas do Turismo: Perspectivas Comparadas*; Editorial Editus, de la Universidade Estadual de Santa Cruz: Ilheus, Brazil, 2024.
22. Macías Hernández, A.M. El paisaje vitícola de Canarias. Cinco siglos de historia. *Ería* **2005**, *68*, 351–364.
23. Elías Pastor, L.V. *Atlas del Cultivo Tradicional del Viñedo y Sus Paisajes Singulares*; Ministerio de Educación, Cultura y Deporte y Ministerio de Agricultura y Pesca Alimentación y Medio Ambient: Madrid, Spain, 2016.
24. Elías Pastor, L.V.; Contreras Villaseñor, M. El Paisaje del Viñedo en las Islas Canarias, Tenerife. PASOS. 2013. Available online: <http://www.pasosonline.org/Publicados/pasosedita/PSEedita11.pdf> (accessed on 29 May 2023).
25. Acerca del Canary Wine. Compendio de la Vitivinicultura del Archipiélago Canario. Editorial Canary Wine. Islas Canarias, Spain. 2021. Available online: https://www.libreriacanaima.com/libro/acerca-del-canary-wine_612014 (accessed on 22 May 2024).
26. González, A.; Ramón, A.; Hernández, S. El cultivo del viñedo como recurso turístico cultural: El caso de la Geria (Lanzarote. Islas Canarias, España). *Papeles Geogr.* **2015**, *61*, 109–121. [CrossRef]
27. Ayuntamiento de La Villa de La Orotava. El paisaje cultural de aclimatación de La Orotava. Propuesta de inclusión en la lista indicativa del Patrimonio Mundial. Documento Inédito; 2018.
28. Boletín Oficial de Canarias (BOC). Nº 072. Jueves 11 de abril de 2024, 1274 BOC—2024/72. Jueves 11 de abril de 2024 Gobierno de Canarias. 2024. Available online: <https://www.gobiernodecanarias.org/boc/2024/072/011.html> (accessed on 15 March 2024).
29. Mitchell, R.; Hall, C.M. Wine tourism research: The state of play. *Tour. Rev. Int.* **2006**, *9*, 307–332. [CrossRef]
30. Gómez, M.; Pratt, M.A.; Molina, A. Wine tourism research: A systematic review of 20 vintages from 1995 to 2014. *Curr. Issues Tour.* **2018**, *1*, 2211–2249. [CrossRef]
31. Carlsen, P.J.A. Review of Global Wine Tourism Research. *J. Wine Res.* **2004**, *15*, 5–13. [CrossRef]
32. López-Guzmán, T.; Rodríguez García, J.; Vieira Rodríguez, Á. Revisión de la literatura científica sobre enoturismo en España. *Cuad. Tur.* **2013**, *32*, 171–188.
33. De Luis Bravo, J.A. Los viñedos en Cordón del Valle de la Orotava: Labores tradicionales. In *La Viña y el Vino en el Valle de la Orotava*; Sociedad Liceo Taoro: Santa Cruz de Tenerife, Spain, 2013; pp. 63–79.
34. Febles Ramirez, M.F. Una aproximación al paisaje del vino en el Valle de La Orotava. In *La Viña y el Vino en el Valle de La Orotava*; Sociedad Liceo Taoro: Santa Cruz de Tenerife, Spain, 2013; pp. 81–93.
35. Mendez, J.J. *El Vino que Perfuma la Sangre*; Asociación de viticultores y bodegueros de Canarias (AVIBO): Santa Cruz de Tenerife, Spain, 2022.
36. Fernández Hernández, C.; Santos García, G.; Álvarez Santos, J.L. *Jornadas Históricas Canary Wine*; Fundación General Universidad de La Laguna: Santa Cruz de Tenerife, Spain, 2021.
37. Acosta, R.; Ferrer, M. *Lanzarote y el Vino. Paisaje y Cultura*; Ediciones Remotas: Arrecife Las Palmas, Spain, 2013.
38. Alonso, A.D. Wine, tourism and experience in the Canary Islands' context. *Tour. Int. Interdiscip. J.* **2009**, *57*, 7–27.
39. Alonso, A.D. Wine as a unique and valuable resource: An exploratory study of wine consumers on La Palma Island. *Br. Food J.* **2015**, *117*, 2757–2776. [CrossRef]
40. Alonso, A.D.; Sheridan, L.; Scherrer, P. Importance of tasting rooms for Canary Islands' wineries. *Br. Food J.* **2008**, *110*, 977–988. [CrossRef]

41. Alonso, A.D.; Sheridan, L.; Scherres, P. Wine tourism in the Canary Islands: An exploratory study. *Pasos Rev. Tur. Patrim. Cult.* **2008**, *6*, 291–300.
42. Alonso, A.D.; Liu, Y. The challenges of the Canary Islands' wine sector and its implications: A longitudinal study. *Pasos—Rev. Tur. Patrim. Cult.* **2012**, *10*, 345–355.
43. Scherrer, P.; Alonso, A.D.; Sheridan, L. Expanding the destination image: Wine tourism in the Canary Islands. *Int. J. Tour. Res.* **2009**, *11*, 451–463. [[CrossRef](#)]
44. Sheridan, L.; Alonso, A.D.; Scherrer, P. Wine tourism as a development initiative in rural Canary Island communities. *J. Enterprising Communities* **2009**, *3*, 291–305. [[CrossRef](#)]
45. Moreira, P.; Guedes, E. Enoturismo en un destino del sol y playa. El caso de la bodega Las Tirajanas de Gran Canaria—España. *Int. J. Sci. Manag. Tour.* **2016**, *2*, 205–224.
46. Dorta, A.; Täger, C. El vino en Canarias como recurso de promoción turístico. Desde la literatura inglesa al enoturismo. In *Actas de las IV Jornadas “Prebendado Pacheco” de Investigación Histórica*; González Zalacaín, R.J., Divassón Mendívil, B., Soler Segura (Coords.), J., Eds.; Ayuntamiento de la Villa de Tegueste: Tegueste, Spain, 2011; pp. 463–488.
47. Arencibia, M. *Enoturismo en Gran Canaria: Análisis, Comparación, Mejora e Impulso*; Documento inédito. Trabajo de fin de grado; Universidad de las Palmas de Gran Canaria: Las Palmas de Gran Canaria, Spain, 2014.
48. Benazco Pérez, T. Enoturismo en Canarias: Estrategias para la gestión de las empresas bodegueras y la promoción del destino. In *Trabajo de fin de Grado*; Universidad de las Palmas de Gran Canaria: Las Palmas de Gran Canaria, Spain, 2021.
49. Rodríguez Gutiérrez, A. *Análisis del Impacto del Enoturismo en las Islas Canarias: Estudios de Caso*; Documento inédito. Trabajo de fin de grado; Universidad de La Laguna: Santa Cruz de Tenerife, Spain, 2020.
50. Santos Fuentes, M. *Enoturismo en la D.O. Lanzarote. Estudio de Caso*; Documento inédito. Trabajo de fin de grado; Universidad de Valladolid: Valladolid, Spain, 2022.
51. Gea Fernández, V. *La viña en cordón en el Valle de La Orotava*; Colegiada, número 866; Cabildo de Tenerife: Santa Cruz de Tenerife, Spain, 2010; pp. 1–44. Available online: https://www.agrocabildo.org/publica/Publicaciones/viti_472_vi%C3%B1a.pdf (accessed on 22 May 2024).
52. Juárez Sosa, S.J.; Gil Diaz, M.P.; Godenau, D.; Gómez González, A.N.; Perdomo Molina, A.C. Sistema de conducción de viña en Tenerife. Consejería de Política territorial y Medio Ambiente. Viceconsejería de Medio Ambiente. Cabildo de Tenerife, Canarias Spain. 1999. Available online: https://www.agrocabildo.org/publica/Publicaciones/viti_477_vi%C3%B1edo.pdf (accessed on 22 May 2024).
53. Peñarrubia Zaragoza, M.P. La valoración de los expertos sobre las estadísticas relativas al conocimiento de los turistas. *Cuad. Tur.* **2021**, *48*, 277–299. [[CrossRef](#)]
54. Rittichainuwat, B.; Rattanaphinanchai, S. Applying a mixed method of quantitative and qualitative design in explaining the travel motivation of film tourists in visiting a film-shooting destination. *Tour. Manag.* **2015**, *46*, 136–147. [[CrossRef](#)]
55. Charters, S.; Ali-Knight, J. Who is the wine tourist? *Tour. Manag.* **2002**, *23*, 311–319. [[CrossRef](#)]
56. Berg, B.L.; Lune, H. *Qualitative Research Methods for the Social Sciences*, 8th ed.; Harlow, Pearson Education Limited: London, UK, 2014.
57. Santana Turégano, M. Turismo, empleo y desarrollo. *Rev. Sociol.* **2005**, *77*, 79–104. [[CrossRef](#)]
58. Huete Nieves, R.; Mantecón Terán, A.; Mazón Martínez, T. ¿De qué hablamos cuando hablamos de turismo residencial? *Cuad. Tur.* **2008**, *22*, 101–121.
59. Anbalagan, K.; Lovelock, B. The potential for coffee tourism development in Rwanda—Neither black nor white. *Tour. Hosp. Res.* **2014**, *14*, 81–96. [[CrossRef](#)]
60. Ministerio de la Agricultura, Pesca y Alimentación (MAPA). Encuesta Sobre Superficies y Rendimientos de Cultivos (ESYRCE). 2023. Available online: https://www.mapa.gob.es/en/estadistica/temas/estadisticas-agrarias/resultados_provisionales_esyrce2023_tcm38-673287.pdf (accessed on 13 January 2024).
61. International Organisation of Vine and Wine Intergovernmental Organisation (OIV). State of the World of Vine and Wine Sector in 2022. 2022. Available online: https://www.oiv.int/sites/default/files/documents/OIV_State_of_the_world_Vine_and_Wine_sector_in_2022_2.pdf (accessed on 11 October 2023).

Disclaimer/Publisher’s Note: The statements, opinions and data contained in all publications are solely those of the individual author(s) and contributor(s) and not of MDPI and/or the editor(s). MDPI and/or the editor(s) disclaim responsibility for any injury to people or property resulting from any ideas, methods, instructions or products referred to in the content.