



Creative Tourism:
**The CREATOUR
Recipe Book**

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Technical Information

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Like cooking, the process of developing and implementing a creative tourism offer involves many steps: searching for historic and contemporary sources of inspiration ... scanning, observing, selecting, and combining local elements that catch your eye ... mixing, processing, heating (or cooling), and transforming in various ways ... and carefully plating and presenting a decorated “dish” in a perfectly chosen venue. The resulting creations are diverse, ever evolving, and – when done right – can reveal the essence of the place and the people who prepare and proudly serve it.

The vision of creative tourism that has guided the CREATOUR project has been one of active creative activity encouraging learning, personal self-expression, and interaction between visitors and local residents, inspired by local endogenous resources (place and people), and designed and implemented by local residents. In brief, we have viewed creative tourism as including four dimensions: active participation, learning, creative self-expression, and community engagement.

Underlining all these elements is always the place in which the activities are set – its natural features, its cultures and history, its stories and imaginaries, and the people who have lived there and continue to give it vibrancy. Altogether, they inspire, inform, and give character to these activities – and enable the development of distinctive creative tourism offers with local resonance and meaningfulness.

Creative tourism offers a platform for a wide variety of activities that can, on one hand, meet the cravings of a diverse public eager for new, unique, and special experiences through which they can learn skills and creatively express themselves, and, on the other, meet the growing need for communities to articulate, experiment with, and build on their distinctive identity(ies).

Of course, the travellers themselves – bringing their own perspectives, knowledges, skills, questions, curiosity, laughter, and fears – also provide sparks and ingredients for these creative activities. The creative process of making blends well with travel. Creative tourism is the atelier, the bar, the restaurant, the party-venue, the gathering place where they can meet.

Nancy Duxbury,
CREATOUR Project Coordinator

About CREATOUR

How do you catalyse and develop a creative tourism ‘sector’ in non-metropolitan contexts? This is rarely addressed in the creative tourism literature – there are still many gaps in our knowledge about creative tourism development, its evolutionary dynamics, and strategies for sustainable approaches. With this as its context, the CREATOUR project brought together teams in five research centres¹ and 40 pilot organizations² to promote, learn, and develop a variety of place-specific, small-scale creative tourism initiatives throughout the Norte, Centro, Alentejo, and Algarve regions of Portugal.

Launched in November 2016, CREATOUR: Creative Tourism Destination Development in Small Cities and Rural Areas (www.creatour.pt) is a national, 3.5-year, research-and application project to develop and pilot an integrated approach for creative tourism in small cities and rural areas in Portugal.³ The project interlinks interdisciplinary social science research with entrepreneurial and community-engaged practices in creative tourism. On the research side, the project aims to examine and reflect on the creative tourism activities,

including development dynamics and patterns, reception experiences, and community impacts, using methodologies and theoretical perspectives from the fields of tourism, culture, and local/regional development. On the practice side, it aims to catalyse creative tourism offers in small cities and rural areas in Portugal, inform and learn from their development, and link them with each other through the development of a national network. This network-in-formation offers not only visibility through critical mass, but also support through research, co-learning, and capacity building. The project also aims to inform policy development relating to creative tourism.

The CREATOUR project considers creative tourism as a bridge between culture and tourism and as a strategic area for mobilizing endogenous cultural resources for local sustainable development – with initiatives that are envisioned, designed, and embedded locally ... and connected nationally.

Nancy Duxbury,
CREATOUR Project Coordinator

¹ CREATOUR involved research teams in five research centres: CES, University of Coimbra; Lab2PT, University of Minho; CIDEHUS, University of Evora, CIEO, University of Algarve; DINÂMIA’CET, ISCTE-IUL.

² The 40 CREATOUR pilots are briefly presented in an overview publication, accessible here: <https://creatour.pt/en/publications/creatour-pilots-and-projects-2/>.

³ The CREATOUR project (no. 16437) is funded by the Portuguese Foundation for Science and Technology (FCT/MEC) through national funds and cofounded by FEDER through the Joint Activities Programme of COMPETE 2020 and the Regional Operational Programmes of Lisbon and Algarve.



Basic principles



What is creative tourism? A retrospective view

Creative tourism has emerged both as an extension of the traditional field of cultural tourism as well as an opposition to it. In many ways, creative tourism represents a more active form of cultural tourism, in which the tourist is actively involved with the destination's culture and creativity and the ways of life of the people in it. As Duxbury and Richards (2019) argue, however, the creative tourism field has developed dynamically over the past 20 years, and in this process it has taken on many different forms and functions, which vary according to the creative setting as well as the creative tourists' skills.

Creative tourism is not new, but was first defined in 2000, when Greg Richards and Crispin Raymond defined it as:

Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken. (p. 18)

In retrospect this definition was fairly narrow, with a relatively formal and producer-defined setting for creative experiences. Duxbury and Richards (2019) termed this 'creative tourism 1.0', characterised by informal, small-scale, personal creative experiences, which were generally offered by creative producers, such as craftspeople and artists, very often as a supplement to their mainstream creative activities. This type of creative tourism was seen very much as a form of 'niche tourism', with limited demand, and as a relatively sustainable alternative to the growing mass market for cultural tourism.

With the Internet's increase, however, destination-based creative experiences and creative networks designed to link them began to appear. The first of these was Creative Tourism Barcelona, which later spawned the international Creative Tourism Network (Couret, 2012). The emphasis of such programmes was the marketing and distribution of creative experiences, or what might be termed 'creative tourism 2.0'. Creativity came to be seen as a means of attracting tourists to specific destinations, particularly those outside the mainstream tourism markets. These destinations also tend to be less well endowed with well-known cultural sites, which helped to fuel a shift in focus from tangible resources (e.g., built heritage, museums, monuments, beaches, mountains) to intangible resources (e.g., image, identity, lifestyles, atmosphere, narratives, creativity, media).

The growing importance of intangible heritage, bolstered by UNESCO designations and Creative City programmes began to increase the connections between tourism and the creative economy. This heralded a further shift towards 'creative tourism 3.0', characterised by a wider range of creative experiences and more passive forms of creative consumption. In 2014 the Organisation for Economic Co-operation and Development (OECD) re-defined creative tourism as:

Knowledge-based creative activities that link producers, consumers and places by utilising technology, talent or skill to generate meaningful intangible cultural products, creative content and experiences. (p. 7)

In the new landscape of mobile creativity, it becomes important to link the local 'space of places' with

the global 'space of flows' in order to direct resources and ideas to locations that are off the global map dominated by the major metropolitan centres and creative metropolises. This is the genesis of the CREATOUR project, which seeks to develop creative tourism in rural and non-metropolitan areas in Europe and beyond. This development is part of what could be termed 'creative tourism 4.0', characterized by a shift towards more relational forms of tourism and the co-creation of experiences facilitated through peer-to-peer networks.

In the definition of creative tourism, the only constant is change. In essence, creative tourism consists of a bundle of dynamic creative relationships between people, places and ideas, through which lives can be improved and injected with new potential. To do so, there is a need for

not just the tourists to be creative, but also the other actors in (potential) destinations. As Richards (2020) suggests, engaging creative tourism experiences are not just a question of creative people and places, but also creative design and thinking.

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How to Boost Creativity / Be Creative

Creativity has become a watchword in contemporary times: being creative, it seems, is the only way to do anything from planting potatoes to running a company. Charles Landry, the mentor of the term Creative City, said in an interview: "Creativity has become a mantra of our era endowed almost exclusively with virtues. Cities, regions, and nations declare themselves creative." The idea of creativity, previously associated only with some sectors, such as the arts, occupies its space in a new logic of operation that recognizes the value of those who think outside the box, or who never fit into conventional norms and models. But let us not delude ourselves, as the rise of the creative to the level of glory was not the result of the recognition of their abilities, let alone a surrender of the economics universe to the field of the arts. In fact, it was the discovery, late perhaps, that creativity was profitable

and could easily be part of a country's export products. In 1993, Antwerp was the European capital of culture and chose, as its motto, the question: "can art save the world?" They did not find an answer, but this motto made the year of Antwerp, as the center of the cultural attention of the European world, quite productive and thought-provoking. A city with a long tradition of trade, with one of the largest ports in Europe, has decided to open itself up effectively to the arts, allowing the development of various shows, giving creators a large space to develop bold projects, without imposing an economic limit on artistic creation. If this project did not save the world, it gave impetus to the world of the arts, whose productions contributed to other stops in the years that followed.

In the 40's, 20th century, the theorists of the Frankfurt School created a term to designate the new form of production of cultural goods: Cultural Industry. Horkheimer and Adorno sought to define the new role

of art in an era of mass production guided by current capitalism. Artistic production moved from the sphere of spiritual consumer goods to primary consumer goods, since its production and distribution did not differ at all from the production and distribution of conventional consumer goods. Mass culture appeared to replace other possible forms of culture and, for these philosophers, the only way to resist the complete massification of artistic thought was to live on the margins, as did the avant-garde artists.

In the 1980s, in the United Kingdom, the Greater London Council began using the term Cultural Industry to talk about cultural activities that generated wealth and jobs and that were not part of the public funding system. The term here does not assume the negative aspect that was given to it at birth but serves to illustrate the link between art and economy, being the first, an important source of wealth and work. In the 1990s, in Australia, the term Creative

Industries appeared and it embodied production areas involving creativity, competence, and individual talent, as potential generators of work and wealth, especially through the exploitation of intellectual property.

Theorists such as Manuel Castells or Richard Florida, who have reflected on the concept of a creative industry, have as their premise that these industries naturally settle in societies where "capital has an intellectual base, based on the individual, his intellectual resources, the capacity to form social networks and the exchange of knowledge" which, let's face it, is not the reality of many countries, amongst them, Portugal. The idea is fascinating: to foster the creation of industries whose production is based on creativity and talent. This is a great challenge, to create creativity, to bring to the center the activities and the places that have always been in a marginal situation. It is not an easy task, because to create creativity, we need the emergence of an environment that promotes creativity. Gunnar Törnqvist and Åke

Andersson addressed the context of knowledge, creativity, and regional development, and drew attention to the role of the creative environment.

In 1983, Törnqvist coined the concept "creative environment", formed by four traits:

- information transmitted between persons;
- knowledge (based in part on information stock);
- competence in certain relevant activities;
- and creativity (the creation of something new as a result of the three other activities).

The creative class can only flourish when public administration is imaginative, where there are social innovations, where creativity exists in areas such as health, social services, and even politics and governance. In short, they can only develop if there is a "creative ecology".

In the 19th century, urban creativity needed was focused on issues such as public health. In the 21st century, it is more focused on finding creative solutions to issues such as tourism and heritage preservation. Creativity requires a highly skilled and flexible workforce; dynamic thinkers, creators, and implementers, since creativity is not only about having ideas; broad intellectual infrastructure, formal and informal and the clear awareness that without a creative ecology, creativity can hardly resist and effectively become a driving force of the economy, and of life, of citizens.

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Why creative tourism cannot be disconnected from culture?

A new perspective of culture emerged during the last decade, with the diversification of cultural taste, the fragmentation of cultural production and the access to new technologies and social media. Culture 3.0 was the name given to this new wave that recognises culture as an important platform for creating not only economic value but also as a way to create identity, stimulate social cohesion and make creativity flourish (Sacco, 2011).

Culture, arts and heritage are main resources for creative tourism development, so we can't talk about creative tourism without referring cultural resources and offers, and vice-versa: "The creative use of culture allowed for the development of cultural resources, cities, territories and tourism destinations. [...] that challenged the public and private sectors" (Carvalho et al., 2019: 15).

Local culture is always linked to the result of cultural policies and to citizen's cultural activity and dynamism. Cultural associations are often at the

leading movements for heritage and cultural preservation and safeguard, but also for cultural innovation. Culture is nowadays a synonym of diversity and connectivity: “Culture has grown beyond its original socialisation role to become the oil of the new economy and a vital reservoir of symbolic resources that feeds tourism production and consumption. Heritage has emerged as a force for urban and rural renewal and preservation, become a global industry in its own right. [...] More recently the growth of the creative economy has been marked by the increasing intangibilisation of culture and heritage, as they have become vital markers of symbolic value.” (Richards, 2016: 31).

As recognised, many of the adopted definitions of creative tourism are linked to cultural tourism, considering it as a form of cultural tourism that allows a more authentic

approach between the tourist and the residents (Richards & Raymond, 2000), based on immaterial resources such as learning, exchange of experiences, skills and traditions (integrating workshops, gastronomic experiences, co-creation residences and so on) (Cabeça et al. 2019).

Creative tourism is a more participatory form of cultural tourism that makes use of the intangible resources of the destination and enables the tourist to participate actively in leisure, cultural and artistic activities, that reflect the distinctive and uniqueness characteristics of the destination. This kind of engagement requires necessary conditions for the exercise of creativity and the participation of visitors is placed-based, evoking history, local traditions and cultural practices, in creative workshops and activities (Richards, 2016).

Richards & Marques (2012) explored the models how this creative tourism supply and distribution occurred and concluded that creativity could be seen as background or activity, but the biggest drivers of diversity in creative tourism seem to be the different ways in which creative producers began to contact with consumers, and the different types of experiences that they developed in response to consumer demand (Richards, 2018).

New social needs and trends arose and creative tourism is one of the most important niche markets of cultural tourism depending largely of the exchange of skills and knowledge between hosts and guests (Richards, 2018).

A research agenda on creative tourism has been growing (Duxbury & Richards, 2019) and some of the main subjects include cultural and creative organizations (cities and

rural areas), the creative process incubation, cultural mapping methods and processes, tourist/visitor profiles and impacts evaluation (benefits and constraints). Local cultural agendas have integrated the subject, sometimes with a profound lack of knowledge of how to develop these offers.

The barriers between “production” and “consumption” disappeared and gave place to a creative and cultural ecosystem, where communities are key participants and where cultural agents see benefits of integrating visitor in their activities, feeling them has added value to their work.

Richards et al. (2018) draw up a creative tourism toolkit based on 3 S’s – Stories, Senses and Sophistication – to which we would like to add the fourth “s” of Sustainability, because only this way the creative tourism concept will be accomplish. Creative tourism development

integrates cultural value (safeguard and knowledge transmission), psychological value (personal and collective), social value (community pride, identity) and commercial value (to producers). The balanced use of resources respecting community diversity, exchanging ideas and skills are a key issue: “Creative tourism takes into account what is so special about the place, ensuring the involvement of communities and tourists, as may contribute to a more sustainable development and economic and social income for communities and regions” (Cabeça et al., 2019: 44).

In conclusion the old barriers between cultural production and consumption are disappearing with creative tourism development, once tourists are co-creators of new culture, becoming at the same time agents and consumers of cultural experiences.

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Pillars of Creative Tourism

In Creative Tourism, the visitor's experience combines an immersion in local culture with a learning and creative process. Active participation, creative self-expression, learning, and community engagement are key elements.

This type of tourism presupposes an effective exchange of experiences, knowledge and skills between parts, and tourists are involved in events that also involve the communities. From the tourist's perspective, there is a shift from just seeing and gazing, to becoming a part of the destination's every day; from the resident's point of view, the shift is from being a passive observer of the daily tourism bustle towards being an experience provider and a key piece in a learning process.

The link between destinations and tourists is made through the active participation in creative experiences. To experience a creative tourism activity is to go beyond the purchase of commodities, goods and services and enter a path of immersion and participation; it is to be connected

to residents through participative learning. Creative travellers want to be connected with their destinations, and develop emotional links with people and places. They seek to participate in the communities' cultural and creative life. Community engagement in these tourism experiences is therefore, fundamental, once cultural identity cannot be apprehended without local communities, the driving force of the production and reproduction of cultural goods.

Central roles are given to both residents and tourists in the creative experiences. There is an opportunity for self-learning, to learn and to be taught. Guided by local communities, tourists learn to do and actually do. Rather than just learning something with the local communities, the tourist creates something along with the communities. This interaction generates the tourists' self-experience, an experience in which their own creativity and opportunity for self-expression is encouraged.

Each creative experience is unique and not like any other, because experiences are not centred in the

4 pillars of Creative Tourism



Source: CREATOUR Team (Duxbury)

promoter, but in the participants and in the context in which their interaction occurs. Both local communities and tourists help to create a unique moment that is only possible because tourists are invited to use their creativity and to express themselves while participating in the learning experiences provided by communities.

Sincerely engaging in creative activities that are characteristic of their destination, tourists meet local communities, learn about local culture and make use of their creativity (an opportunity for self-expressing). To interact, to learn, to do, to self-express, are key aspects. A creative tourism activity implies a creative learning path, promotes the interaction with the destination's residents, and generates emotional links. Inspired by local endogenous resources (place and people), and designed and implemented by local residents, creative tourism allows destinations to use cultural, social and human capital as driving forces. Strongly linked with its territory, and providing an immersion into

local culture, this type of tourism enables artistic and creative activities that integrate participants in their planning. And when destinations allow tourists and communities to feel being in a special place, doing special things, memorable experiences that provide a sense of place can occur.

Through active participation, creative self-expression, learning, and community engagement, tourism activities can be adjusted to the visitor's expectations without turning tourism products into mere exploitation of the authenticity and popular creativity that no longer mean the social and cultural life of communities. Instead, creative tourism safeguards the essential characteristics that make a destination unique, and discloses a place's identity. Creative tourism is a place-based touristic offer that invites tourists to actively participate in local culture, learn and make use of their creativity.

Sónia Moreira Cabeça,
CREATOUR Research Team



Tourism in Small Cities and Rural Areas

Rural and small areas, once perceived as passive and dependent in the context of the global economy, are now understood as capable of generating innovation and contributing to future development. Although distant from large cultural and financial centres, new digital technologies and other adaptive approaches allow to overcome communication barriers and to develop more activities in rural places (Roberts & Townsend, 2016). Agritourism, wine tourism, biodiversity, heritage, gastronomy and local crafts are today marks of the territories that contribute to transform Europe's rural landscapes towards 'sustainable development'. Economic strategies, previously based on agriculture, are increasingly including tourism.

The vision of what the rural world is (or represents) has broadened. A study carried out in Portugal (Silva et. Al., 2016) indicates that the social representations about the countryside are multiple,

revealing some contradictions and overlapping images: the anti-idyllic rural, physical and inhabited space; the abandoned and disadvantaged countryside; the idyllic countryside, a space for well-being; the rural enhancer of socioeconomic development; and the rural, a natural resource to be explored by tourism. The same happens when we move our gaze to the tourist, whose valorisation of the rural world also reflects different perspectives (Loureiro, 2014). The aesthetic dimension - the mere enjoyment of the stimuli provided by the landscape, and the contemplation and passive observation and participation in the environment, using the five senses - presents itself as the most valued dimension. But other different type of visitors is valuing the active intervention in activities (participating in fairs, learning to do handicrafts, carrying out agricultural activities) or even the possibility of embracing the lifestyle of the place, its routines, schedules, diet and daily life (which is often different from the visitors' usual lifestyle).

Tourism in rural areas (generic definition of rural tourism) offers visitors a set of experiences associated with diversified tourism products in rural areas (Loureiro, 2014). The challenge for these regions lies in being able, in a demanding and heterogeneous tourism market, to develop differentiated offers that correspond to the need for unique and memorable experiences that visitors seek and to create positive emotions and memories that promote attachment to the place.

Having this differentiated offer means allocating local resources to tourism. Rural tourism, mostly small scale tourism, may not create many jobs or bring broad direct economic benefits, but, by allocating the social capital of communities, can play a positive or even a boosting role in creative economy (Herslund, 2012). In this sense, creative tourism can contribute to the community's development, with local people actively participating in the planning and design of tourism offers.

Creative tourism is promising in rural and small places when communities

are involved. Galani-Moutaf (2013) attests to the importance of this involvement: when rural tourism activities are carried out by individuals estranged from the places in which they operate, their 'aestheticization of the rural world' erases the marks of the hard work, revealing an idyllic view of the countryside that its inhabitants hardly recognize as their world and the tourist's activities are seen as 'out of place' when viewed from the perspective of the resident community. Tourism must incorporate the daily life of the rural world into the tourism product and, in order to be successful, be based on a genuine and mutual interest in cultural exchange between visitors and residents (Blapp and Mitas, 2018).

Creativity can be an answer to the social and economic sustainability of small places: individuals and creative communities can contribute to its cultural capital and to the community's resilience. Creative practices express identity and social cohesion, also contributing to the quality of life of people living in rural areas and small places (Roberts & Townsend, 2016).

A strong awareness of the resources available in the community and a 'sense of community' play a key role in developing trajectories for the future and allow communities to develop capacities to adapt to the changes observed in rural landscapes. Small places are adapting to new contexts, new behaviours, and new forms of communication, using the community's resources and its cultural capital.

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**The CREATOUR
Experience**

CREATOUR: a theoretical-practical approach

Pioneer research demands new approaches.

CREATOUR develops and pilots an integrated approach and research agenda for creative tourism in small cities and rural areas in Portugal. It aims to improve the level of knowledge and systematic analysis about creative tourism in small cities and rural areas in Portugal; to understand the processes (under different conditions and situations) through which creative tourism activities can be effectively developed, implemented, and made sustainable; to understand how an integrated approach to creative tourism may provide feasible options to improve the stability of cultural/creative organizations of small cities and rural areas; and to assess the multidimensional impacts (economic, cultural, social, environmental) of creative tourism activities in small cities and rural areas on cultural/creative organizations, on tourism, and on local development in general.

As known, creative tourism is inseparable from the territories in which it takes place, linking creativity to places and providing unique cultural experiences. It also predicts active roles for communities, the use of local resources and an immersion into the culture of the destination. So, what better way to address the main research questions and intervene positively in the territory, developing an agenda for creative tourism, than joining efforts with the local and regional organizations?

Knowledge can be transferred from academics to society and vice versa. By working directly with the entities that are implementing creative tourism offers in the Portuguese territory – the CREATOUR pilots – a sustained network can be founded, helping researchers to know who the creative tourists are and how to reach them, and providing experiences that bring economic income to cultural and creative organizations and prosperity to regions.

CREATOUR research team provides content development and support to the creative tourism activities'

implementation; its partners, the CREATOUR pilots, provide information by developing real experiences. CREATOUR exchanges experience and knowledge with its pilots, creates synergies between academics and society, and promotes stakeholders and local communities' engagement.

The Project combines theoretical knowledge and practical knowledge in a flexible methodology that implies reciprocity, co-learning and inter-knowledge, thus constituting an approach that is a disruptive innovation of the traditional research model and an alternative to a positivist paradigm of knowledge production.

An inclusive approach, strongly linked to the territorial agents through cooperative processes, is the key to conduct a research addressing both the scientific objectives of the project and the knowledge that organizations need in order to evolve:

»» The creative tourist: Who participates and why? Who attends what? What are

people's experiences when participating in creative tourism experiences (what is offered/forms/models)?;

»» The Offers: What are the main types of creative tourism activities? What makes a quality experience? What enables visitors to expand their own creative potential, beyond learning to do something new?

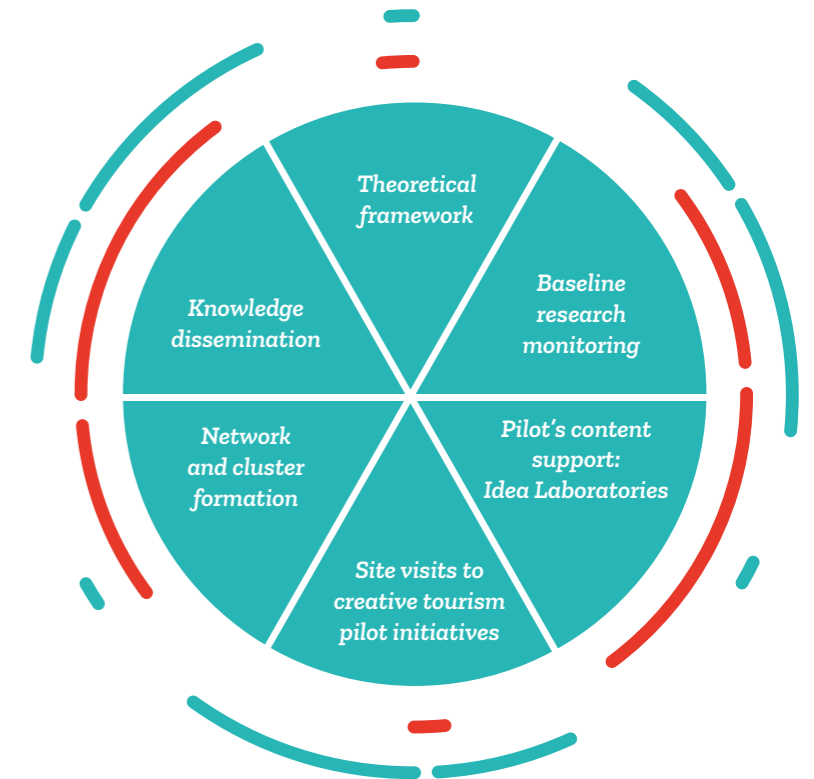
»» Forms of creative tourism destinations: What is distinct about offers in small communities and rural areas? How are they contextualized? »» Development processes: How are creative tourism offers developed, implemented, and evolve? How can this process be supported/facilitated?

»» How can creative tourism offers / organizations be made sustainable? Producer/structure: What type of organization provides the activities? »» How do they secure the initiative's sustainability? Is there a cross-sectoral collaboration? What is the importance of the connections between research and practice?

»» Impacts: What are the initiatives' impacts in the community? And in partnerships and linkages?

Text based on the CREATOUR research project, as prescribed in the application form.

CREATOUR: Research and Incubation Project



Our work with the pilots

CREATOUR is an incubation project, monitoring an array of creative tourism case studies. Knowledge can be achieved combining multidisciplinary theoretical and methodological frameworks. Besides theory, work through experimentation, with the CREATOUR pilots, helps to achieve the project's objectives.

A total of 40 pilot initiatives that offer creative tourism workshops cooperate with researchers during the project. They are the CREATOUR co-researchers, local partners that support the creation, refinement and delivery of creative tourism offers. In turn, the project develops a series of contents that might help them improving their initiatives.

Working with pilot projects was fundamental. In addition to the important connection to the territory thus achieved, much of the

information would be less accessible without their collaboration. It is worth mentioning the importance of this innovative approach. It provided the research team a means to apply surveys to participants and the opportunity to effectively and actively experience creative tourism activities. Due to such collaboration, we know now who the creative tourists are and how creative activities are being developed in our territory. Due to this group of people, our pilots, committed to making their destinations known through their community, their heritage, their know-how, their traditions, their landscapes; people committed to the CREATOUR project, participating in the project's laboratories, attending our conferences, and gathering information.

The research team eased cultural mapping exercises and further development to the pilot ideas; and fostered regional and national

connections among projects. CREATOUR held several workshops (idea laboratories) and conferences, providing opportunities to exchange experiences and for advanced training. Pilots' activities allowed researchers to monitor and assess the development and impacts of creative tourism. Working along with the project, they provided important information: practical knowledge, access to tourists, possibility to experience the activities, a better understanding of the organization's struggles, the challenges that have to be overcome.

By joining CREATOUR, pilots aimed to obtain greater knowledge about creative tourism and more information about successful cases in the area, the tourists' profile, the cultural and creative sector, the existing offer and the characteristics of the market. With their collaboration, we are now prepared to give further answers.

In our joint work, establishing the link between creative activities and the territories where they occur has proved to be fundamental. With greater knowledge of their territory, ideas bloomed. Interaction between all parties has always been valued as well. Working together, researchers and pilots traced new paths, were inspired, have participated in each other's activities, adapted contents according to needs. We've shared expectations, looked for answers, we've learned, socialized, we sought the opinion of others.

The involvement of research centres with local and regional tourism organizations extended the dialogue beyond the cultural sector and helped building a broader base for dialogue, and the beginning of a creative tourism network.

Text based on the CREATOUR research project - as prescribed in the application form - and in the results of the CREATOUR team activity.

CREATOUR Research methodology

IDEALABS - IDEA LABORATORIES

Workshops held by the research team to help pilots designing their creative tourism offers, and to follow its implementation.

SITE VISITS

To learn how experiences are being developed and who attends them, researchers made site visits and actively participated in the creative tourism offers.

INTERVIEWS WITH PILOTS

It is important to listen to the promoters, to understand their struggles, opportunities, the challenges that have to be overcome, and the changes in the initial plans.

SURVEY FOR TOURISTS

Who attends the CREATOUR experiences? Where they come from, with whom, and why? How they learn about the experience and why they choose it? Which impacts in tourists and in communities? The survey provides some answers and traces the visitor's social and economical profile.

PILOTS AS CO-RESEARCHERS

CREATOUR Pilots are actively involved in the research, applying the survey to the participants in their experiences, gathering data and documenting each activity, and sharing their experience.

SHARING KNOWLEDGE

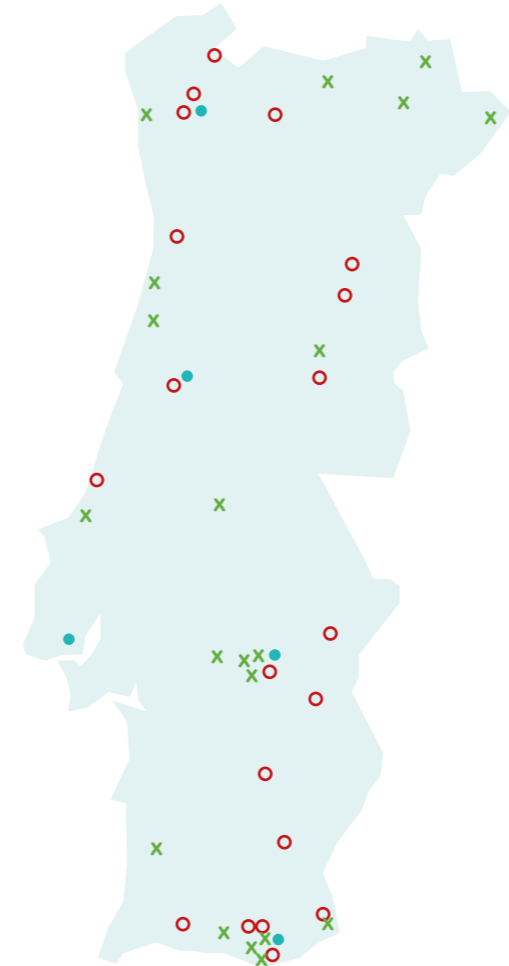
CREATOUR organized 3 International Conferences and attended several events, disclosing the project and its outcomes. Several papers and books were written.

DELIVERABLES

Reports, recommendations, and network analysis are shared amongst researchers, pilots academics and general public.



CREATOUR research centres and pilots' location



Research Centres
 CES – University of Coimbra
 Lab2PT – University of Minho
 DINÂMIA/CET-IUL – ISCTE-IUL
 CIDEHUS – University of Évora
 CIEO / Cinturs – University of Algarve

Pilots
ALGARVE
 BARROCA - PRODUTOS CULTURAIS E TURÍSTICOS | [Silves](#)
 LOULÉ CRIATIVO – CÂMARA MUNICIPAL DE LOULÉ | [Loulé](#)
 ODIANA – ASS. PARA O DESENVOLVIMENTO DO BAIXO GUADIANA | [Castro Marim](#)
 TERTÚLIA ALGARVIA - CONHECIMENTO EM CULTURA E ALIMENTAÇÃO TRADICIONAL | [Faro](#)
 ASSOCIAÇÃO IN LOCO | [S. Brás de Alportel](#)
 Centro de CIÊNCIA VIVA DO ALGARVE + Ass. PROFESSORES de MATEMÁTICA - Algarve | [Faro](#)
 ESPÍRITO DA TERRA & Co. | [Boliquiteime](#)
 PROACTIVETUR, TURISMO RESPONSÁVEL | [Loulé](#)
 EATING ALGARVE FOOD TOURS | [Faro](#)
 ASSOCIAÇÃO BACKUP | [Vila Real de Santo António](#)

ALENTEJO
 MARCA ADL | [Montemor-o-Novo](#)
 CECHAP - CENTRO DE ESTUDOS DE CULTURA, HISTÓRIA, ARTES E PATRIMÓNIOS | [Vila Viçosa](#)
 MUNICÍPIO DE BEJA | [Beja](#)
 MUNICÍPIO DE MÉRTOLA | [Mértola](#)
 MUNICÍPIO DE REGUENGOS DE MONSARAZ | [Reguengos de Monsaraz](#)
 VAGAR WALKING TOURS | [Évora](#)
 GENUINE ALENTEJO | [Évora](#)
 LOOM NEW/TRADITION | [Évora](#)

JOÃO CUTILEIRO ATELIÉ | [Évora](#)
 CACO – Associação de Artesãos do Concelho de Odemira | [Odemira](#)

CENTRO
 ASSOCIAÇÃO DOMINIO VALE DO MONDEGO | [Paia](#)
 TECITEX (New Hand Lab) + MUSEU DE LANIFÍCIOS da Universidade da Beira Interior | [Covilhã](#)
 CÂMARA MUNICIPAL DE ABRANTES | [Abrantes](#)
 MOSAICO – CONIMBRIGA E SICÓ | [Condeixa-a-Nova](#)
 RURALIDADES E MEMÓRIAS | [Covão do Lobo](#)
 VIC // AVEIRO ARTS HOUSE | [Aveiro](#)
 ASSOCIAÇÃO LUZLINAR | [Serra do Feital](#)
 DESTINO CALDAS | [Caldas da Rainha](#)
 QUICO – TURISMO, Lda. | [Nazaré](#)
 ADXTUR – AGÊNCIA PARA O DESENV. TURÍSTICO DAS ALDEIAS DO XISTO | [Aldeias do Xisto](#)

NORTE
 VERdeNOVO - MOTIVOS E MEMÓRIAS | [Cerva e Limões](#)
 TURISMO INDUSTRIAL DE S. JOÃO DA MADEIRA | [São João da Madeira](#)
 GALANDUM GALUNDAINA | [Miranda do Douro](#)
 CÂMARA MUNICIPAL DE BRAGANÇA | [Bragança](#)
 CÂMARA MUNICIPAL DE ESPOSENDE | [Esposende](#)
 Associação para o Desenvolvimento da Terra Quente – DESTEUQUE | [Podence](#)
 MUNICÍPIO DE AMARES | [Amares](#)
 LRB - INVESTIMENTOS E CONSULTORIA, LDA | [Braga](#)
 ADRAT (Associação de Desenvolvimento da Região do Alto Tâmega) | [Chaves](#)
 ASS. DESENV REGIÕES DO PARQUE NACIONAL DA PENEDA-GERÊS (ADERE-PG) | [Peneda Gerês](#)



**Improving your
experience**

What you need to know beforehand

It is said that all human behaviour can be assessed from two point of views: in an *etic* perspective, as an external construction indexed to an external reference system (as seen by others); and in an *emic* perspective, relating to what is considered by the participants to be relevant to their behavioural system (Pike, 1954). To apprehend the *emic* dimension is to assess the way the participants of a given culture understand and organize their relationship with the world around them. And that is essential in creative tourism. In this type of tourism, the two parts of this hermeneutic circle resembles. Tourists are invited to participate in the very culture they experience, to have a glimpse of the community's social construction of their knowledge, techniques and ways of living. To experience is more than mimicking: it is understanding.

Creative destinations create a link between the place and its territorial capital. They are unique and make use of their specific features: natural,

physical, symbolic, human and spatial. Knowing what is so special about a place, and how each place is felt by communities, is essential to generate *topophilia*, the emotional attachment to place (Casey, 2009). Such tourism cannot be a desperate attempt to capture the tourist's attention. By linking the culture to its territory and communities, placing them; significant cultural assets, emerge to create distinctive places, and to strengthen local identity (Gu & Ryan, 2008).

Creative tourism goes beyond providing place-based experiences, though. Through experiences, tourism can do more than just disclosure a territory's history and heritage or promote lifestyles. What makes an experience even more special is the active role activities can give to visitors. 'Tourism demands new metaphors based on being, doing, touching and seeing' (Perkin and Thorns, 2001, p. 189), and shifting the attention from the tourist's gaze to his all being (Cohen & Cohen, 2012). Creative tourists must be allowed to participate in the activities' own

creation, and to have an active role on its outcome. That is to say, to generate their own experience. A creative tourism experience gives all participants – residents and visitors – the opportunity to learn and to express themselves, whether they are participating in an arts festival, whether they are learning and doing a traditional piece (giving participants the opportunity to paint clay or make a recipe making use of their own creativity, for example).

When you are developing a creative tourism experience, please consider to:

- Link creative offers with the territory;
- Use the local resources;
- Guarantee the community's involvement;
- Create opportunities for learning and self-expression;
- Arouse creativity and emotion.

Cultural mapping and working with your community are keys to structure a creative idea. To make that idea a reality, to operationalize it, you need to hold or establish

partnerships with the holders of the necessary skills for its implementation. Neglecting that need, can jeopardize an initiative's success and to skip a development or an implementation phase might be unprofitable. In addition to the purely structural elements, it is necessary to take into account the action-oriented dimension: information, mentoring, training, partnership.

Seek training and make contacts. Learn with successful entrepreneurs, make partnerships that allow you to acquire new skills: design, marketing, promotion, communication and distribution of creative tourism offers. How is the product sold and to whom is it addressed? Reinforce information and knowledge sharing and create a network. Contact with experts and organizations in tourism or other relevant areas. What other creative tourism

initiatives are out there? Can they complement yours? Seek for advice, mentoring if needed. Design a strategy and define a business model. How, when, why? Evaluate your possibilities. What are the strengths and what can be the struggles? Seek information. Who is the creative tourist? What to do next? If you are reading this, it might be a good start.

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Marketing Creative Tourism Experiences

The tourism industry is a complex and giant sector of the economy, whose structure revolves around supply and demand on local, regional, national and international levels. Poorly understood (Yachin, 2019), this industry is nevertheless necessary to tackle since creative tourism experiences are part of the product offerings by which destinations differentiate themselves.

Understanding the link between the supply of an experience or product offering and the demand for such tourism product from the consumer is essential to establish marketing strategies. Moreover, creative tourism experiences address a niche market with specialised interests (Kiralol'ova, 2017).

Creative tourism experiences are mostly embedded in local and regional cultural milieu. It is therefore important to identify the tourism and cultural resources that compose their territory. The inventory of those resources is key to expanding

partnerships and networks (Magadan et Rivas, 2015) (Yachin, 2019) that can add value in three ways. First, partnering is a way to get to know more about the natural environment, the producers of local or regional products, the history and the intangible way of life of local culture. Second, these resources bring business opportunities by way of packaging various aspects of the creative experience. Third, this cooperation aspect combined with the competition, or co-competition (Della Corte et Aria, 2016), can increase promotion and marketing budgets while bringing more revenue and retaining visitors for longer periods.

Sometimes, aggregating cultural sites and association, meaningful historical sites and main attractions with creative tourism experiences under a regional collaborative platform could help coordinate those marketing aspects when skills when market knowledge and financial means are limited (Simpson, 2008).

The networking efforts represent basic means in disseminating the information about creative tourism

experiences through local and regional tourism offices such as DMOs or Destination Marketing Organisations (Hristov et Zehrer, 2015). One must never underestimate the importance of relationship marketing through tourism networks (Uğurlu, 2016).

Furthermore, these experiences are generally part of a larger tourism product for national and international visitors and many are sold via sales intermediaries, such as national and international tour operators as well as regional receptive/incoming tourism agencies. Creative tourism endeavours can benefit from the expertise of those sales intermediaries whose knowledge about target markets, trends and consumer preferences is precious in identifying and attracting larger markets.

However, choosing to work with sales intermediaries also means that the creative tourism experience must be market ready, which is usually not relevant for smaller endeavours, since there is little track record of sales, visitor satisfaction, availability, market consistency, sustainability

and payback to sales intermediaries in terms of pricing structures, i.e. commission basis from 10 to 25 % of the retail price. Limited knowledge of the tourism industry structures must also be considered in working with a more sophisticated distribution network (Simpson, 2008; Tsiotsou et Ratten, 2010; Schott, 2018).

Hence, it is more appropriate to start small, build a good performance history, and engage in smaller marketing strategies geared to local, regional and national visitors who in turn could share their impressions to enhance the experience.

Engaging the local population to become ambassadors, bringing part of the experience at local and regional fairs, writing blogs, enhancing tools such as websites, Facebook pages, Instagram and YouTube with photos and short videos, contacting tourist offices and regional receptive agencies represent small, low-cost but effective marketing activities (Koudelková, 2017; Tsiotsou et Ratten, 2010) that must be spread throughout the calendar year.

Producers of creative tourism experiences must endorse an entrepreneurial approach in looking for business opportunities, be it by direct contact with visitors or indirectly with sales intermediaries. They must use their creativity to research and develop new angles to their offering, and keep innovating to improve, expand and boost their presence within the tourism industry while considering sustainability as an element of value creation. Fortunately, the search for distinction stemming from creativity and innovation is key to the development of creative tourism experiences that cannot be duplicated (Richards et Wilson, 2006).

Although the present pandemic is hitting the tourism industry in a disconcerting way, the post- Covid-19 environment will bring many opportunities for nationals of all countries to visit friends and relatives, while reconnecting with their local communities, their culture and regional landscapes. Creative tourism experiences will benefit from this renewed interest within their domestic market, which in turn will contribute to their sustainability.

This is in part an excerpt from the following forthcoming book: Duxbury, N., S. Albino, and C. Carvalho (eds.) (Forthcoming in 2021). *Creative Tourism: Entrepreneurship, Cultural Resources and Engaging Creative Travellers*. London: CABI International.

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What we've learned in fieldwork

Carefully fitting the small square stones until they give rise to a formidable Roman mosaic in a place still haunted by the presence of the Roman Empire and feel that we are closer to that civilization. Weaving the palm leaves in the company of a cheerful group of old women and, in the next day, violently beat a copper plate until it becomes a small pan. Repeating these gestures until they transport us to the Arab period.

What have we learned from fieldwork? First, we have learned that the work of the researcher in creative tourism merges with the experiences of the visitors, but also generates an immense complicity with the artisan or creator.

Getting along with artists and creators who, in their loud irreverence, confront us with our own frightening contemporaneity. Dance, photography, performance, are just some of the artistic 'disciplines' that often give rise to trips and collective creation stays that enter into the definition of Creative Tourism.

What have we learned from fieldwork? We have also learned that culture, in the Creative Tourism context, is not a commodity. None of this is what the literature described as one of the worst negative impacts of tourism: *the commodification of culture*. Every word and gesture of those who teach and of those who learn participates of our common human condition. Creative Tourism is, above all, about sharing: sharing ancestral heritage but also contemporary culture art. We are, therefore, a long way from the 'airport art' - that form of handicraft that was often mentioned as the cultural product for tourists *par excellence*.

Scraping the soil of a salt pan with a huge shovel to collect the coarse salt and right away delicately pick the thin skin that forms the salt flower (*fleur de sel*), feeling that these gestures transport us the medieval world. Cropping the vegetables for a soup prepared collectively, while patiently waiting for the dough to rise and then bake the bread in the community oven, feeling that these gestures are gestures of all times.

What have we learned from fieldwork? We have learned to look with admiration at those who hold ancestral knowledge and who humbly and generously share it outside the logic of capitalist economic exchange. We have learned to look tenderly at the complicity and even friendship that emerge between 'hosts' and 'guests' but we also learned that the activities developed within the scope of Creative Tourism, when lived and valued by the visitors, contribute to reinforce the local identity and local's self-esteem.

Climbing a mountain to see the stone shelters built by the shepherds during the last thousand years, wanting to know how to build them as they were built a thousand years ago. Going down a cliff to participate in the dangerous catching of the goose barnacles and wanting to take that risk. Sleep in the mountain shepherds' shelters. Eat the goose barnacles cooked according to the fishermen recipe.

What have we learned from fieldwork? We have learned that the Creative Tourism experiences, as they were witnessed by the CREATOUR

researchers, confirm the relevance of the concept of 'Existential Authenticity' in tourism contexts, as it was coined by Ning Wang at the turn of the century. Existential Authenticity refers to a 'special state of Being' that can be activated by certain tourist experiences, during which the participants feel more authentic and truer towards their own selves and values. (Wang, 1999). When triggered by Creative Tourism activities, the state of Existential Authenticity can even be compared to the state of *flow*, theorized by Csikszentmihalyi, as they imply spontaneous and voluntary participation in highly significant, creative and autotelic activities. *Flow* is a 'state in which people are so involved in an activity that nothing else seems to matter; the experience is so enjoyable that people will continue to do it even at great cost, for the sheer sake of doing it' (Csikszentmihalyi, 1990: 4).

What have we learned from fieldwork? We have learned to look with different eyes to the long term transformational potential of tourism. Creative Tourism activities are indeed

transformative experiences in the sense of Punga *et al*: 'tourist transformation is facilitated by contextual *stimuli* which strike the tourists and lead to reflecting and integrating new knowledge, skills and beliefs, which ultimately enhance the tourists' existential authenticity and increase the tourists' cross-cultural understanding and pro-environmental awareness, with potential consequences on long-term behaviour' (2020).

After kneading and baking bread with a millenary recipe, picking the *fleur de sel*, building a shepherd's stone shelter at the ridge of a mountain, making an Arab copper pan, participating in a contemporary performance or creating a roman mosaic, tourists (and researchers) hardly remain the same.

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Glossary

Active participation: participant's physical and emotional involvement in activities; key element in creative tourism, it places participants at the centre of the creative experience by making use of their creativity, skills, talents, and potential.

Affect, emotions and feelings: often a neglected tourism research area. Tourists take aspects such as ethics, spirituality and authenticity when choosing a destination, value its history and symbolism, and develop emotional links with the places visited and the communities who inhabit them.

Co-Creation in Tourism: interaction process between residents and tourists in which both have active roles in the tourism experiences. It is not centred neither in the promoter, neither in the product, but in the very participants and in the context in which the interaction between residents and tourists occurs. Participants act as designers and the co-creation experience results from the interaction of an individual at a specific place and time and within the context of a specific act.

Community-based tourism: when tourism incorporate local communities in the design and implementation of tourism activities. To place tourism offers in their social and cultural environment, jointly planning the experiences with local communities., is a sustainable way to engage visitors and communities, presenting a place's cultural and creative life not as a commodity but as a cultural asset that makes a place unique and special. It relies on the community's capability to allocate their common ground, and their shared culture into a development strategy, which might contribute to the community's resilience. Community-based tourism appears to be a strategy that could

help conserve natural spaces and sustain struggling rural economies. Sometimes difficult to implement (differentiation between actors, non-inclusive local decision-making, lack of local tourism-based knowledge and commitment), it is a means towards economic growth. Trying to create a differentiated offer, the destinations affect their local resources and people to tourism. In some cases, it is the community itself that creates tourism products and experiences, actively participating in its planning and management. In such case, tourism is created by the community, rather than just community-based.

Community engagement: community's active participation and involvement. It is achieved by giving active roles to local communities, either through their participation in the development of experiences, or by using their potential in the experience's design. With community engagement, tourism's benefits can go beyond financial income, such as heritage and cultural values preservation, reinforcement of local identity, and pride.

Community resilience: a community strategy that allows the allocation of community resources and local cultural capital to structure new sustainable trajectories that can guarantee a place's ability to endure throughout time.

Community self-expression: the community's sense of self, build upon the meanings that people give to their practices and their ways of living. Community self-expression can not only improve the quality of life but also, allied with creative activities, improve the ability of the places to survive over time, by relying on their inner strengths and local resources.

Creativity-based innovation: a value proposition for the global economy that emphasises the spatial dimension of creativity and its relation to the specific characteristics of territorial capital.

Creative place: a preferred location for creative industries to cluster, a place which social, economic, and natural conditions are attractive to the creative class. Ecological spaces, gastronomic diversity, culture and arts ecosystems, and a creative and innovation environment can be sources of attraction.

Creative self-expression: the opportunity to use participant's creativity in learning experiences. The tourist self-expression generates his own experience.

Creative Tourism: a type of tourism that develops the tourists' creativity through their active participation in experiences which are characteristic of their destination. It is thought to be a sustainable small-scale tourism that provides a genuine visitor experience by combining an immersion in local culture with a learning and creative process. The creative tourism approach enables artistic and other creative activities to play a driving role in the broader socio-economic development. Is seen both as a type of cultural tourism and as a reaction to the massification of cultural tourism. The concept has evolved over time and marks a shift from passive to active consumption. It occurs through shared experiences of immersion and appropriation/co-creation and is linked to place identity and to its local resources. Rather than seeing or gazing, in creative tourism visitors are invited to get involved with the culture of destinations, and engage in their ways of living. It bonds visitors and residents and people to places.

Creative tourists: tourists who are willing to sincerely engage in the cultural life of their destinations. Going beyond the purchase of commodities, goods and services, these tourists seek to enter a path of cultural immersion and active participation in their destinations. They want to be connected to local residents through participative learning. Their experiences might lead them to develop emotional links with people and places. They are also keen to develop their creative potential, taking immersive experiences: learning and making objects that are representative of local traditional arts and crafts, creating cooking recipes, being inspired by local knowledge and creativity, attending artistic residencies and festivals, obtaining further knowledge about natural, historical, and cultural heritage of regions, etc. Creative tourists travel to engage in their destination's way of life, and use their skills and creativity in the learning activities they experience. To them, traveling is an opportunity for self-learning, self-express, and personal growth. By experiencing the 'sense of place', they tend to develop emotional links with their destinations and with the local residents.

Creativity: the ability to think imaginatively or metaphorically, to challenge the conventional and call on the symbolic as a way of communicating. Breaking away from the conventional allows for the development of a new vision, idea, or product. The ability to be creative is not a privilege of a certain class or people, and can be found and practiced in daily life.

CREATOUR Pilots: Portuguese cultural and creative organizations that offer creative tourism activities in small cities and rural areas. CREATOUR pilots are partners of the CREATOUR research team and are seen as 'co-researchers', being actively involved in the

research. They collaborate providing creative tourism experiences, applying the survey to the participants in their experiences, gathering data and documenting each activity, and sharing their experience. The 40 pilots – 10 per region (Algarve, Alentejo, Centro and Norte) – were chosen in two calls made by the project. They were chosen for their cultural value, creative nature, diversity, ability to attract tourists, potential community impact, and their willingness to cooperate with the research team. It is expected that these creative tourism experiences can contribute to diversify the tourism offer, attract new visitors, attenuate tourism seasonality, bring tourists to small cities and rural areas, and establish the first creative tourism network in Portugal.

CREATOUR Project: Portuguese research and incubation project that aims to develop creative tourism destinations in small towns and rural areas of Portugal. CREATOUR – Creative Tourism Destination Development in Small Cities and Rural Areas – is a multidisciplinary research project with a theoretical-practical approach that focuses in collaborative processes. It works directly with a wide range of cultural and creative organizations that provide creative tourism experiences, exchanging knowledge, creating synergies, and promoting stakeholders and local communities' engagement. The Project has a flexible methodology that implies reciprocity, co-learning and inter-knowledge, thus constituting an approach that is a disruptive innovation of the traditional research model and an alternative to a positivist paradigm of knowledge production. CREATOUR is held by 5 research centres: the leader, CES (University of Coimbra), Lab2PT (University of Minho), DINÂMIA/CET-IUL (ISCTE-IUL, Lisbon), CIDEHUS (University of Évora) and CinTurs (previously

CIEO, University of Algarve). CREATOUR (project n° 16437) is funded under the Joint Activities Programme of PORTUGAL 2020, by COMPETE2020, POR Lisboa, POR Algarve and Fundação para a Ciência e Tecnologia.

Cultural capital: set of cultural materials whose combination results in cultural patterns (habits, norms, and the ways of doing) that give structure to cultural forms. Cultural capital consists of a structure of relationships between actors and cultural resources and is considered a productive instrument.

Cultural mapping: process of collecting information about a given community or groups' history, cultural resources, ways of living. Is both a methodology with an outcome – a visual interpretation of space, providing useful information – as well as a social and interactive process anchoring identity in place, a means to assess a place's sense. To map is to construct a visual narrative about a place's identity, through the community's and groups' eyes.

Cultural mapping involves the use of the appropriate forms of collection and presentation of data to convey its intended meanings. In creative tourism, the potential of cultural mapping is immediately apprehensible: a travel destination asks to be seen as more than surroundings, a catalogue or an attraction. Several studies, projects, toolkits, methods and forms of visualization have been developed in later years, proving that cultural mapping is an increasingly used tool.

Culture-based creativity: creativity driven by cultural assets. Traditions, tangible and intangible heritage, local knowledge and skills, serve as inspiration to the development of new works.

Culture and creative industries: cultural industries are industries producing and distributing goods or services that have specific attributes, uses or purposes that embody or convey cultural expressions; creative industries are those industries which use culture as an input and have a cultural dimension.

Experience economy: economy strategy that shifts from the mere delivery of services and goods to provide memorable and unique events. An experience provides new interactions to the tourist, is a product of emotions. An experience happens when travellers are moved by a territory, a magical moment or an activity that hardly repeats itself, or in the presence of certain people.

Heritage: the first definition of heritage referred to an inheritance that is transmitted. At first, heritage is monumental and designates a material thing, a reified good, and a testimony of past generations. The concept of heritage was then expanded to include intangible elements such as cultural manifestations and spaces or sets of monuments and their surroundings (historic cities, natural landscapes, etc...). The materialist approach proved to be incapable of revealing the complexity of heritage and, in addition to what is inherited, what is now understood as heritage includes not only what is top-down determined but also aspects that are claimed by communities, such as its cultural goods, as well as intangible aspects.

IdeaLabs: short for idea laboratories; workshops – at regional, interregional and national levels – designed by the CREATOURS researcher's team to help CREATOUR pilots implementing their creative tourism initiatives. Before offers can become a reality, they must be creatively designed, and connected to the people and the places where they will be

provided. A business model is to be developed as well. IdeaLabs were working spaces to link creativity to territories (placing the tourism projects in their communities), readjust and discuss pilot initiatives, exchange experience and knowledge, and create synergies. They were also an opportunity to provide important analytical and technical tools, to obtain specialized training and specific skills and to establish professional contacts.

Incubation Project: a project that focus in collaborative processes, in which the implementation of activities by the research partners is a key exercise.

Intangible cultural heritage: UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003) defines intangible cultural heritage as "the practices, representations, expressions, knowledge, skills (...) that communities, groups and, in some cases, individuals recognize as part of their cultural heritage". This intangibility does not subsist, however, without the tangibility associated to it – instruments, objects, artefacts and cultural space – or without a community of practitioners. Nor does it occur in an empty space. Three dimensions are, therefore, essential in the definition of the intangible heritage: the communities and groups - creating, recreating and transmitting their practices; the tangible objects that allow their practice; and the context in which it occurs, situated in a particular time and space. Intangible Cultural Heritage is deeply linked to communities and territories, and to how each place is felt.

Local Resources: social, economic, cultural, and natural assets, which are characteristic of a given place. Local resources can be used in the design of tourism activities and have a key role in creative tourism. Being

aware of the resources available in a territory can generate a sustainable development and bring financial income. Focusing on their strengths, regions can boost regional innovation in order to achieve economic growth and prosperity. The use of local resources and the involvement of communities make an experience irreproducible elsewhere.

Network: building partnerships for action's implementation. It is a voluntary structure built within a framework of common objectives, a way of working in partnership that allows the partner's promotion and costs and tasks sharing. There are different network formats, from informal to institutional and different ways of accomplishing its goals. A network can train, improve its offer, provide services, innovate, share resources, inform, communicate and increase the representation factor of its members. A Creative Tourism Network in Portugal (a CREATOUR 2.0), held by the project's pilots, is desired long-term impact of the CREATOUR Project.

Place-based tourism: the use of the destinations' cultural, social, natural and human capital in the tourism offers. It provides an immersion into local culture and intense interaction between tourists and local residents. It is strongly linked with the territory. By allocating their local resources (human, natural, cultural, social) into tourism experiences, communities can meet the tourists demand for authenticity, human interaction, cultural immersion, unique local cultural offerings, and traditional arts and crafts.

Place identity: a narrative built upon the meanings that people give to their place, based on its physical, social, and historical dimensions. The identity of each place plays an important role in creative tourism,

once there are no unique experiences without unique, distinctive territories. The identity of a place links heritage and people to the territory. It is a symbolic dimension that mirrors communities' relationships with their spaces. Besides being a representation, a place identity also involves all actions and meanings that contribute to differentiate the places from one another. Creative tourism activities can provide tourists a better understandings of a place.

Sense of place: what is so special about a place? Destinations are subjectively interpreted by tourists, taking into account what they value the most (culture, education, itinerary, purpose...). In creative tourism, by contacting with local communities and experiencing local activities, tourists can perceive the sense of a place, i.e., what best characterizes the relationship between their hosts and their spatial environment. Likewise, by participating in the design of activities that are characteristic of their places, communities can better understand what makes them so special. A strong sense of place is, therefore, a benefit by itself.

Social innovation: a new way of governance that implies an active participation of the communities to tackle the challenges we all face (climate change, social justice, ageing, etc.); today, social innovation is understood as an effective way of responding to social challenges by mobilising people's creativity to develop solutions and make better use of the available resources through scientific and technological innovation.

Social interaction: social relation between individuals, an exchange. Creative tourism implies the active participation of all parties involved in the creative experience, which promotes an intense social interaction between tourists and local communities.

Sustainable development: a process leading to sustainability, i.e., a capacity to endure overtime without compromising the future. In creative tourism the path towards sustainable development seem to be highly related with the opportunities of participating in co-creation processes, in a learning context that predict active roles of the communities, and the use of local resources. Regional cultural resources and community engagement are sources of development and financial income to regions and can help to overcome some difficulties in putting together innovative strategies, and to develop 'on-the-ground' initiatives.

Territorial capital: according to OECD, a system of territorial assets of economic, cultural, social, and environmental nature that ensures the development potential of places.

Territorial innovation: the integration between innovation dynamics and the specific features of a place. Deeply rooted in territorial conditions, innovation processes do not occur in a vacuum; they emphasise the spatial dimension of creativity and its relation to the specific features of territorial capital (i.e. natural, physical, symbolic, human and spatial). Territorial innovation is a place-based form of product-service innovation. It uses creativity to valorise the territories' cultural/natural specificities and is primarily driven by citizen needs and the specific features of a given place: natural resources, cultural norms, geographical specificities such as insularity, etc.

To do: an imperative action in creative tourism. Guided by local communities, tourists learn to do and actually do something. Active participation and creation, along with the communities, are key aspects. The shift from passive to active participation

generates the tourists' self-experience. Creative tourism encourages participants to apply their creativity in the making of the experience and urge them to take actions: to co-create something, to take and to leave something, to share...

Tourism as a creative industry: a creative industry produces and distributes goods or services that have specific attributes, uses or purposes that embody or convey cultural expressions and creativity. As so, tourism, creative tourism in particular, can be considered a creative industry, providing tourists a cultural immersion based on local cultural production and the place identity.

Tourism in Small Cities and Rural Areas: once perceived as passive and dependent in the context of the global economy, small cities and rural areas are now understood as capable of generating innovation and contributing to future development, overcoming communication barriers. Agrotourism, wine tourism, biodiversity, heritage, gastronomy and local crafts are territorial markers transforming low density areas into tourism destinations. Their success relies in their ability to develop differentiated offers that correspond to the need for unique and memorable experiences that visitors seek. Thus, creativity can be an answer to the social and economic sustainability of small places.

The CREATOUR glossary was developed based on the Report from Work Package 1 (Elaborate theoretical frameworks), and took into account the several papers published by the CREATOUR Team.

Learn more

Creative tourism networks and initiatives:

Barcelona, Spain - <https://www.barcelonacreativa.info/>
Bogota - <http://5bogota.com/>
Loulé, Portugal – <http://loulecriativo.pt/>
Morocco - <https://smit.gov.ma/ft/>
New Zealand - <http://www.creativetourism.co.nz/>
Portugal – www.creatour.pt

Documentation:

Agenda for a Sustainable and Competitive European Tourism (EU)
https://ec.europa.eu/growth/sectors/tourism/offer/sustainable_en
Creative-based Strategies in Small and Medium-sized Cities: Guidelines for Local Authorities
https://urbact.eu/sites/default/files/import/Projects/Creative_Clusters/documents_media/URBACTCreativeClusters_TAP_INTELI_Final_01.pdf
Mapping the Creative Industries: A Toolkit (Creative Economy)
<https://creativeeconomy.britishcouncil.org/blog/10/04/08/mapping-creative-industries-toolkit/>
Siem Reap Declaration on Tourism and Culture (UNESCO / UNWTO)
<https://web.unwto.org/webunwto.s3.amazonaws.com/s3fs-public/2019-11/declaration-tourism-culture.pdf>

The European Tourism Indicator System: Toolkit for Sustainable Destinations (EU)
https://ec.europa.eu/growth/sectors/tourism/offer/sustainable/indicators_en
Towards Sustainable Strategies for Creative Tourism (UNESCO)
<https://unesdoc.unesco.org/ark:/48223/pf0000159811>

Videos:

What do we mean by creative tourism?
<https://www.youtube.com/watch?v=Mhvvhsqq2k>
Creative tourism business model innovation
<https://www.youtube.com/watch?v=1lHkgnD9aDg>
CREATOUR Documentary: creatour.pt - turismo criativo em Portugal
https://www.youtube.com/watch?v=kWf_o6RfXo

Websites:

Creative Tourism Network
<http://www.creativetourismnetwork.org/>
CREATOUR Project - www.creatour.pt
The Creative Cities Network
<https://en.unesco.org/creative-cities/home>

Creative Tourism:

The CREATOUR Recipe Book
CREATOUR, 2020

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