

## **Conceptual pathways and touchstones: Interdisciplinary explorations and research contexts of CREATOUR**

### **Report from Work Package 1**

#### **Section 4**

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## Overall contents of WP1 report

The report from Work Package 1 is divided into 5 sections plus appendices:

- Section 1 – Introduction and overview of the work methodology
- Section 2 – Summary of notes from each scoping review team
- Section 3 – Compilation of literature reviewed during scoping reviews
- Section 4 – Glossary of keywords and ‘touchstones’ of inspiring and resonating concepts that were pulled from across the scoping reviews and subsequently elaborated
- Section 5 – Working bibliography on creative tourism that was initially compiled in this Work Package and updated throughout the project
- Appendices – Selected related texts that have been developed concurrently as part of articles and book chapters and other background research:

Appendix A. Evolution of creative tourism concepts

Appendix B. Streams of research relating to cultural and creative work in small places and rural/remote areas

Appendix C. Analyses of literature in the scoping review for emotional and intangible cultural mapping, and projects on intangible mapping

**This file contains Section 4. The other components are presented as separate documents.**

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CREATOUR project

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## 4. Glossary of keywords, ‘touchstones’ compiled from individual scoping reviews

*The terms in this glossary were developed from the key words and concepts highlighted by researchers involved in WP1 during their interdisciplinary scoping exercises, and then compiled and elaborated by Nancy Duxbury and Fiona Eva Bakas.*

The CREATOUR project aims to investigate creative tourism in an interdisciplinary way, bringing together research fields relating to tourism, culture, and local/regional development. Across the research themes examined in Work Package 1, a series of central concepts, sometimes found in multiple areas, stood out for their potential as ‘touchstones’ in defining and guiding the interdisciplinary ‘CREATOUR approach’ we are collectively evolving in the project.

This collection of terms was compiled as a point of reference for framing our research, with this section developed to present brief ‘introductions’ to the terms. We recognize that all definitions are fluid, often contested, and very much linked to the contexts in which they emerge and are used. This selected list points to ‘signposts’ noticed along the pathways in our collective journey, and ideas for further interrogation and reflection. In Figure 1, the terms presented here are set out within three categories: *creative tourism*; *cultural agents* – cultural/creative organizations in small cities and rural areas; and *context/resources* – place identity and creativity (in small cities and rural areas). However, in order to encourage cross-fertilization between the fields, the brief descriptions of the terms are presented in alphabetical order.

Figure 1. Key concepts framing CREATOUR



**Artisan mediators** – Artisan mediators are individuals or organizations who link artisans to tourism in rural areas and small cities (Bakas, Duxbury, and Castro, 2018). Artisan mediators exist within an entrepreneurial ecosystem, taking on multiple roles as networking agents who organize and offer creative tourism experiences, providing the missing link between artisans and tourists. A high level of social embeddedness within local rural communities is important in order for artisan mediators to effectively collaborate with others in the community to attain their goals.

**Co-creation of touristic experiences** – Co-creation refers to the tourist’s role as co-producer of his/her experience, actively participating in an experience and physically engaging in it. Tourism is seen as an experience network, where customers act as designers (Binkhorst, 2007, 2008). 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. In the area of cultural heritage-based tourism, tourists increasingly seek “a more active role in co-creating his/her own heritage experience in different moments of their journey, engaging physically, intellectually, emotionally and creatively in it, developing knowledge and skills and enjoying opportunities for creative self-expression” (Duxbury, Kastenholz, and Cunha, 2020, n.p.; see also Richards, 2011; Duxbury and Richards, 2019).

**Collective heritagization (or patrimonialization)** – Collective heritagization can be defined as a collective, value-based selection of a certain cultural manifestation and a process of symbolic activation of its heritage values (e.g., historical, scientific, artistic, archaeological, anthropological etc.), due to its representative character in relation to the identity of a collective (Sancho Querol, 2013<sup>1</sup>). Collective heritagization is a co-decided process of negotiating values related to local places, techniques, know-how, or traditions. It can be formalized through a declaration of cultural heritage accompanied of a set of measures devoted to the comprehension, valorization, and safeguarding of the declared reality. For example, at a national level, we can refer to the heritagization processes of the Samba dance in Brazil, the Fado song in Portugal, or the Egyptian pyramids. At a local level, it can refer to the collective heritagization of relevant goods and related historical places that represent and help to understand the local history, identity, and values of people inhabiting the place.

**Community-based tourism** – Community-based tourism (CBT) is considered a highly appropriate instrument for development cooperation and poverty reduction in tourism, and it appears to be a strategy that could help conserve natural spaces and sustain struggling rural economies. The implementation of a CBT project in a particular community is not an end in itself: the end is to improve the economic conditions of its inhabitants and secure that pre-existing sectors are not adversely affected (Fuller, 2013). However, CBT can have limitations as an instrument of development because of peasant differentiation, non-inclusive local decision-making, lack of local tourism-based knowledge, and pseudo-participation (Gascón, 2013; Idziak, Majewski, and Zmyslony, 2015). Creative tourism may address three issues plaguing community-based tourism: (1) lack of financial resources could be circumvented with intangible heritage; (2) loss of cultural identity could be reversed by sparking interest in culture; and (3) power relations between hosts and guests could be rebalanced by repositioning locals from servant to teacher (Blapp and Mitas, 2018).

**Community of practice** – Communities of practice (CoP) are defined as “groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly” (Wenger-Trayner and Wenger-Trayner, 2015, no page). The purpose of a CoP is to exchange knowledge and to develop members’ capacities (Wenger and Snyder, 2000; Van Winkelen, 2003). A community of practice is defined by three characteristics: an identity defined by a shared domain of interest, the regular interaction of members in joint discussions and activities in which they help one another and share information, and the practice—members are practitioners, but practice is more than just doing, it is “doing in a historical and social context that gives structure and meaning to what we

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<sup>1</sup> Original: “patrimonialização poderia ser definida como uma seleção valorizada que envolve um processo de ativação simbólica do valor patrimonial de uma determinada manifestação cultural, em função do seu caráter representativo em relação à identidade de um coletivo” (Sancho Querol, 2013, p. 196).

do” (Wenger, 1998, p. 47). This engagement in a common enterprise “evolves continually as lessons are learned by doing and experiencing” and, consequently, “a shared repertoire” of practice-based knowledge develops over time (Bertella, 2011, p. 384). The notion of communities of practice provides a holistic framework for understanding learning as a complex social process of practitioners learning through interacting.

**The ‘construction or narrative of the self’** – In late-modern society, one’s self-identity “has to be routinely created and sustained in the reflexive activities of the individual” (Giddens, 1991, p. 52). In other words, self-identity is thoughtfully constructed by the individual, and is a project we continuously work and reflect on. This process is highly individualistic and focused on “self-actualisation” and “self-realisation” (p. 214). This reflexive understanding of our self-identity and biography narrative underpins our actions, choices, and the stories we tell. Giddens’s perspective has been influential in regards to consumerism, lifestyle, relationships, and the influence of popular culture and media. In the travel realm, Giddens’s work on contemporary self-identity is aligned with the idea of “vacationing as a cultural laboratory where people have been able to experiment with new aspects of identities, their social relations or their interactions with nature” (Löfgren, 1999, p. 6). From the perspective of creative tourism, one’s active participation in art and other creative practices can be intimately connected with processes of self-expression and self-presentation, which are both intimately linked to processes of the ‘construction or narrative of the self’. *See also Transformative travel.*

**Creative countryside** – The concept of what the countryside *is* has been changing since urban dwellers started to occupy rural spaces. For example, rural areas within commuting distance from cities have a completely different developmental potential than do peripheral rural areas (Herslund, 2012). As a result, ‘the countryside’ is also becoming more differentiated. The middle-class migrates to the countryside in search of the ‘rural idyll’, such as early retirees, mid-life switchers, and those with a passion for arts and crafts and hospitality more common in the countryside than in the urban areas. Consequently, there is a need to consider ‘the countryside’ as a place where the creative economy is differently manifested and articulated from the now standard ‘creative script’ based on cities (Bell and Jayne, 2010). Building on this, Anderson, Wallace, and Townsend (2015) tentatively argued that broadband technology has proffered “a new rural geography: the creative countryside which is culturally inspired and entrepreneurially driven and in which place increasingly supersedes space in terms of importance” (cited in Collins and Cunningham, 2017, p. 37).

**Creative ecosystem** – A social ecosystem exists in a community when a network of relationships is established to communicate with each other and interact with the external environment that surrounds it. An ecosystem can have two dimensions: (1) an internal dimension focusing on partnership relations that constitute the construction of a community of practice and (2) an external dimension based on economic (e.g., tourism) value chains and relations with political agents and with the public. Just as a biological ecosystem consists of a complex interrelationship of organisms, habitats, and environmental conditions, Harrington (1990) argues that a ‘creative ecosystem’ exists in which social creativity resides (i.e., social creativity does not ‘reside’ in any single cognitive or personality process, does not ‘occur’ at any single point in time, does not ‘happen’ at any particular place, and is not the product of a single individual). INTELI (2011) defines a creative ecosystem as an environment of excellence based on creative assets that generate socio-economic growth which are made up of people (creative class), the economy (creative industries and entrepreneurs) and places (creative quarters) and is dependent on governance and connectivity. While the concept of a creative ecosystem has been taken up within economic policy frameworks to foster a creative sector, it does not apply only in an economic setting and can be viewed from a broader socio-cultural perspective. In nature

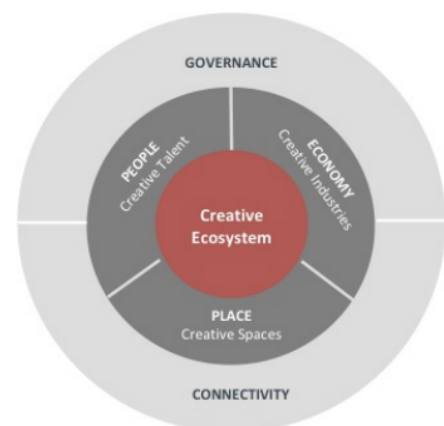


Figure 2. Source: INTELI (2011)

ecosystems operate in combination and, similarly, creative processes and individuals operate in combination and are influenced in non-linear ways.

**Creative outposts** – Peripheries have long been seen as an outpost of capitalism, characterized by marginal activities, often low-value primary production (Andreson, 2000). Despite tremendous pressure on these outposts of capitalism to fold, some rural communities manage to survive and a few even manage to thrive. Brouder (2012) defines creative outposts as “rural locales engaging in innovative local development, including tourism, which has significant positive local social impacts” (p. 384). These creative outposts tend to have been resource-dependent and reliant on outside capital and would be expected to disappear in the future but for the persistent efforts of community members. Tourism development can help rural creative outposts to move forward and to thrive, thus implying a future embeddedness of tourism considerations and capital in creative outposts (Brouder, 2013).

**Creative place** – Creative places have been described in terms of a preferred location for creative industries to cluster as well as a reconciliation in space of the social, economic, and ecological factors that attract the creative class. Canadian research has indicated that creative places are spaces where individuals have access to green space, diverse food sources, culture and arts, and sources of creativity and innovation (Ling and Dale, 2011). Ecological edges and cultural edges can be viewed as key to creative and resilient community development, as both types of edges or transition-regions result in more diverse places (Turner, Davidson-Hunt, and O’Flaherty, 2003). Rather than being regarded as simply an accident of natural or social geography, edges could be purposively created and maintained in order to foster ‘creative places’. The desire for more creative locales has sparked growing attention to creative place-making, generally defined as “an evolving field of practice that intentionally leverages the power of the arts, culture and creativity to serve a community’s interest while driving a broader agenda for change, growth and transformation in a way that also builds character and quality of place” (Artscape, 2020, n.p.).

**Creative tourism** – Creative tourism is seen both as a type of cultural tourism and as a reaction to the massification of cultural tourism (Richards and Wilson, 2006). The evolution of cultural to creative tourism includes a shift from passive to active consumption and from static, tangible heritage to living, intangible culture (Richards, 2011). Creative tourism tends to differ from cultural tourism in terms of focus: while cultural tourism focuses on built heritage, museums, and monuments, creative tourism focuses on image, identity, lifestyles, atmosphere, narratives and media (Richards, 2011; Triarchi and Karamanis, 2017). Based on its evolution and changes in emphasis in its definitions, four phases of creative tourism can now be identified (Duxbury and Richards, 2019). The CREATOUR approach to creative tourism sees it as a tourist experience that includes four dimensions: active participation, creative self-expression, learning, and community engagement (CREATOUR, 2017). Creative tourism occurs through shared experiences of immersion and appropriation/co-creation and is linked to place identity (e.g., traditions, local expertise, distinctive marks). According to UNESCO (2006), creative tourism is “travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture” (p. 3). This echoes a change in consumption patterns seen in the growth of the experiential economy, since tourists now seek to engage in experiences, be more actively involved with the culture of destinations, and wish to ‘live and feel like the locals’ (Blapp, 2015). The contemporary vision of creative tourism has an expanded focus on connections between travellers and residents and on rooting creative intangibles to place (OECD, 2014; Blapp, 2015). *See also the working bibliography on creative tourism presented in Section 5.*

**Critical regionalism** – Critical regionalism is an architectural concept that insists that a building should reflect the culture and traditions of its region through its design and materials. It is viewed as “a strategy for achieving a more humane architecture in the face of universally held abstractions and international

clichés”<sup>2</sup> and a point of synthesis between the local and the general (Frampton, 1982). The term is included here as a point of potential inspiration for rethinking contemporary tourism. Can this architecture-specific term be adapted to rethinking relationships between global cultural dynamics and local cultural specificity? Can it be taken out of an urban-focused context? Can it be linked to the local vernacular as bearer of contemporaneity and also initiator of self-renewal within modernity?

**Cultural assets** – This term typically refers to the use of cultural heritage and contemporary cultural activity as economic assets in the context of territorial development. Its economic valuation is based on: (1) its heterogeneity and the absence of substitutes for the unique and unrepeatable character of each element; (2) its non-reproducible character and the consequent need for conservation and valorization; (3) its extremely long life-cycle, which necessarily influences the costs associated with its depreciation and conservation; and (4) its immovable character, which turns this type of asset into a pole of attraction necessarily linked to physical space. In this sense, cultural assets are goods whose construction required an investment of physical and human resources, and also of goods that depreciate over time, which require resources for their maintenance and which give rise to services that may form part of the final consumption or be part of the supply of other goods and services (Hierro and Fernández, 2013).

**Cultural capital** – The most widely accepted definition of cultural capital within sociological studies is that developed by Bourdieu (1986), who identifies individuals as possessing cultural capital if they have acquired competence in society’s high-status culture. This sort of cultural capital exists in three forms: in an *embodied* state, that is, as a long-lasting disposition of the individual’s mind and body; in an *objectified* state, when cultural capital is turned into cultural goods such as “pictures, books, dictionaries, instruments, machines, etc.” (Bourdieu, 1986, p. 243); and in an *institutionalized* state, when the embodied cultural capital is recognized in the form of, e.g., an academic credential. Cultural capital is also defined in terms of the more classically associated meaning of capital, that is, economic value. Throsby (1999) has elaborated on this latter definition, arguing how many cultural phenomena such as heritage buildings and works of art do indeed have all the characteristics of capital assets. *Tangible* cultural capital is the stock of cultural value embodied in an asset. *Intangible* cultural capital comprises the set of ideas, practices, beliefs, traditions and values which serve to identify and bind together a given group of people, together with the stock of artworks existing in the public domain as public goods, such as literature and music. These intangible cultural assets also give rise to a flow of services which may contribute to the production of future cultural goods (Throsby, 2016) and local economic growth. Looking more broadly beyond economics, cultural activities have also been shown to foster a positive community image, enhance quality of life, and promote resilience in rural areas (Roberts and Townsend, 2016; Ortiz, 2017).

**Cultural clusters** – The concept of *economic clusters* emerged as a neoliberal alternative to the type of centralist planning policy carried out by nation states. Clustering of activities and attractions in less developed areas has been argued to stimulate co-operation and partnerships between communities in local and neighbouring regions and can serve as a vehicle for the stimulation of economic development. In the context of *tourism*, clustering activities and attractions, erecting user-friendly signage, establishing easily accessible information offices, and developing rural tourism routes can stimulate entrepreneurial opportunities. Clusters can contribute to economic development in less developed rural areas by facilitating the development of ancillary services and providing a diverse range of optional activities. A growing awareness of the importance of the social dimension of clusters recognizes social relationships as crucial to their maintenance and prosperity. A *cultural cluster* can be viewed in three ways: (1) a bureaucratic organization (clusters of cultural institutions with interactions are governed by cultural policy); (2) a market-oriented association (clusters of cultural production and/or consumption in which a shared professional culture and/or common interests based on fairly flexible projects predominate); and (3) a community dynamic: these are creative clusters in which community ties (based on a common sense of belonging) and non-formalized creative relationships predominate. In the cultural

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<sup>2</sup> ‘Critical regionalism’ entry in *Oxford Reference*, available at: [www.oxfordreference.com/view/10.1093/oi/authority.20110803095648561](http://www.oxfordreference.com/view/10.1093/oi/authority.20110803095648561)

sector, research has examined the type of social ties generated between cultural agents participating in these groupings (Zarlenga, Ulldemolins, and Morató, 2013). In recent years, the concept of *creative ecosystems* has emerged to supplant *cultural clusters*.

**Cultural economy of small towns and rural areas** – Set within the growing ‘culturalization’ of the economic and ‘economicization’ of the cultural in recent decades, the cultural economy can be defined as economic activities devoted to the production of cultural outputs, that is, goods and services with high levels of aesthetic or semiotic content (Scott, 1997). In a small city context, the cultural economy relates primarily to the commercial elements of cultural production and consumption while contextualized by a definition of culture typically broader than that used in larger urban centres to incorporate local cultural expressions and practices embedded in small city ways of life (Garrett-Petts, 2005). Thus, it is important to think of the cultural economy as it is connected to specific places. Crucially, regardless of the numerical population size of a city, creative activities and economies are embedded in complex, competing, and intersecting place narratives (Waitt and Gibson, 2009) and ways of working (Isar, 2013). In more recent years, an array of research is emerging investigating the dynamics and distinct needs of cultural and creative workers in smaller communities and rural areas, and arguing for policy and programmes that respond to these realities (e.g., Collins and Cunningham, 2017; Ortiz, 2017). Strong cultural economies in small cities can be viewed as the ‘connective tissue’ between regions, and is also important in preserving the rich nature of local places (Duxbury, 2009).

**Cultural mapping** – Cultural mapping is a process of collecting, recording, analyzing and synthesizing information in order to describe the cultural resources, networks, links, and patterns of usage of a given community or group (Stewart, 2007; Freitas, 2016). In the past decade, a plethora of studies on cultural mapping projects and toolkits providing methodological guidance have emerged internationally. Duxbury, Garrett-Petts, and MacLennan (2015) identified five main trajectories of cultural mapping that are informing contemporary cultural mapping research and practice: (1) community empowerment and counter-mapping; (2) cultural policy and creative sector mapping; (3) municipal governance; (4) mapping as an artistic practice; and (5) the spatial turn in academic inquiry. Cultural mapping is also segmented into two main types: (1) *asset mapping*, which can involve participatory exercises to bring together community knowledge and use the potential of GIS or other formats to record information about tangible and/or intangible cultural resources, and (2) *community identities mapping*, which focuses more on intangible cultural aspects such as stories, traditions and ‘sense of place’ of inhabitants (Evans, 2015). Both types can inform and assist in developing place-specific creative tourism initiatives. *See also Section 2.4 and Appendix C.*

**Cultural planning** – At its core, cultural planning can be defined as “a process of inclusive community consultation and decision-making that helps local government identify cultural resources and think strategically about how these resources can help a community to achieve its civic goals. It is also a strategic approach that directly and indirectly integrates the community’s cultural resources into a wide range of local government planning activities” (Russo and Butler, 2007, p. 5). In urban contexts, cultural planning (entangled with creative placemaking) has been transformed into an instrument to regenerate neighbourhoods and even whole cities, as a means to boost the quality of place for current residents and to attract high-skilled workers (Kloosterman, 2014). Cultural planning has also gained influence as a strategy for dealing with rural challenges, both as a trend within planning theory and as a result of the cultural turn in rural studies (Cruickshank, 2016). Numerous warnings have been made about transferring urban-centric models to small city and rural contexts (e.g., Jayne et al., 2010), and recent work in the area of rural ‘creative economies’ is laying the groundwork for alternative approaches.

**Culture-based creativity** – Creativity is 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. Public intervention is encouraged in order to stimulate favourable conditions for creativity to occur. The distinctive features of culture-based creativity are: affect, spontaneity, intuition, memories, imagination, and aesthetic (Karnaukhova, 2015). The emphasis on ‘culture-based’ highlights the rootedness of creative work



within cultural traditions, forms, and contents, which serve as inspiration, ‘raw material’, and guide in the development of new works.

**Culture-led development strategies** – Culture-led development strategies have been less focused in rural policy research, although cultural heritage, tourism, cultural industries, and creativity are now evolving within development strategies even in rural areas (Bell and Jayne, 2010). Academic research to date has considered the role of culture in rural development policies mainly by focusing on the role of arts and crafts, cultural festivals, and the meaning of symbolic, cultural, and creative economies to rural development (Lysgård, 2016). The main focus of culture-led strategies has been on the economic sustainability of creative or cultural production and consumption. Less attention has been given to the broader construction of cultural policies in rural places and small towns, and specifically the cultural policy that encompasses cultural identity, social cohesion, civic participation, learning, and general well-being as well as creative and cultural industries. Nelson, Duxbury, and Murray (2012) outlined four dominant strategies for culture-led development identified in small cities and rural areas. Research in a rural context in southern Norway shows that culture-led strategies may be more of a distraction than an instrument for creating economic growth (Cruickshank, 2016).

**Entrepreneurial ecosystem** – According to the entrepreneurial ecosystem approach, entrepreneurs are important players themselves in creating the ecosystem and keeping it healthy (Stam, 2015). Just as a biological ecosystem consists of a complex interrelationship of organisms, habitats, and environmental conditions, so do entrepreneurial ecosystems. Within a rural context, in light of the vulnerability of rural regions and the difficulty of small businesses to stay solvent, it is imperative to understand the critical elements within a small business’ operating environment or ‘ecosystem’ that support or thwart entrepreneurial activity (Kline *et al.*, 2014). For example, research done with Irish communities shows that while entrepreneurs have to recognize the benefits of engaging with the community, communities also need to appreciate that entrepreneurship can bring about social and economic change (McKeever, Jack, and Anderson, 2015). *See also Artisan mediators.*

**Eudaimonia** – Eudaimonia is an ancient Greek concept relating to human well-being. Aristotle wrote that the highest of all human goods is not happiness, feeling good, or satisfying appetites. Instead, it is about activities of the soul that are in accord with virtue, that is, striving to achieve the best that is within us. A person is obliged to know and live in truth with his *daimon*, which is a kind of spirit given to all persons at birth. Eudaimonia thus captures the essence of the two great Greek imperatives: first, to know yourself, and second, to become what you are (Ryff, 2014). Eudaimonic happiness is viewed as more objective, comprehensive, and morally valid than hedonic well-being and arises from gaining meaning and purpose by taking part in activities that allow for the actualization of one's skills, talents, and potential (Kashdan, Biswas-Diener, and King, 2008). While there is empirical evidence that shows that eudaimonic well-being acts a protective buffer against increased health risks among the educationally disadvantaged and decreases aging, there is a need to better understand the role of the arts in promoting eudaimonic well-being across all segments of society (Ryff, 2017). The arts have a central role in teaching critical thinking, including the ability to criticize authority as well as acquire capacities for human empathy (Nussbaum, 2010). Recent research within the travel and tourism industry has explored the concept of eudaimonia as embodying the elements of psychological happiness (hedonic well-being or emotional well-being),

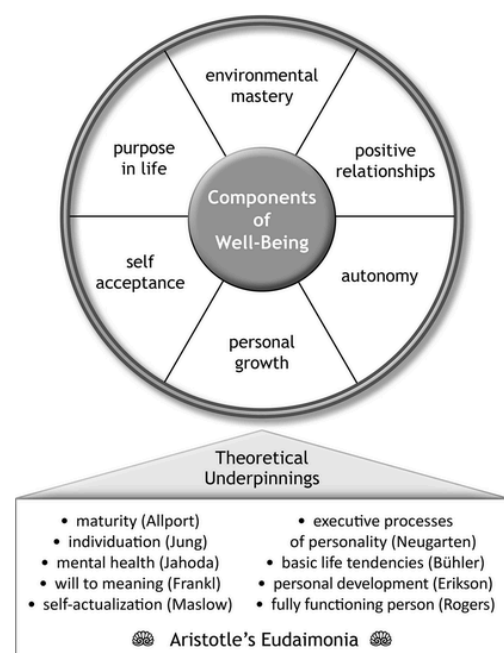


Figure 3. Source: Ryff (2017)

prudential happiness (life satisfaction), and perfectionist happiness (psychological well-being and flourishing) (Sirgy and Uysal, 2016).

**Experience economy** – Experiences are a distinct economic offering, and as different from services as services are from goods. According to Pine and Gilmore (1999), experiences have emerged as the next step in what is called the progression of economic value. An experience is more than the delivery of a service; it is about creating a memorable and unique event, called ‘staged experience’, where the buyer is the guest and the seller is the provider. There are four dimensions of experience: hedonics, peace of mind, involvement, and recognition (Otto and Ritchie, 1996) and four objectives of the tourism experience: entertainment, education, aesthetics, and escapism. It is the quality of the experience and not the quality of goods or services that makes the experience memorable. For example, a memorable experience can emerge from an opulent and sophisticated environment (e.g., a spa hotel) or from a simple event (e.g., a rural lodging) (Loureiro, 2014).

**Global countryside** – The concept of the *global countryside* (Woods, 2007) provides a discursive framework for imagining a countryside transformed by globalization and acting as a rhetorical counterpoint to the ‘global city’. Described as “a hypothetical space, corresponding to a condition of the global interconnectivity and interdependency of rural localities” (Woods, 2007, p. 492), the global countryside is not an actually existent place, but rather a conceptual device to emphasize the uneven impact of globalization on rural localities. The ‘global countryside’ is characterized by a flow of amenities that are not only flows of migrants, but also flows of finance capital, property titles, cultural practices and ideas, and consumer goods. The product is a hybrid population of locals and in-migrants, with hybrid cultural and consumer practices, but also a transformed landscape, often involving hybrid architectural styles and landscape features (Woods, 2011). *See also Neo-rurality / neo-rurals.*

**Human flourishing** – Human flourishing is related to the sustainable pursuit of self-actualization and fulfilment within the context of a larger community of individuals, each with the right to pursue his or her own such efforts (Little, Salmela-Aro, and Phillips, 2017). It encompasses the uniqueness, dignity, diversity, freedom, happiness, and holistic well-being of the individual within the larger family, community, and population (Ryff and Singer, 2008). Achieving human flourishing is a life-long existential journey of hopes, achievements, regrets, losses, illness, suffering, and coping. It has been suggested that creativity and the arts are important to human flourishing and are important ‘to becoming fully human’ (Wright and Pascoe, 2015). Wright and Pascoe (2015) use the New Economics Foundation’s ‘Five Paths to Wellbeing’ (New Economics Foundation, 2011) as a framework to analyze how arts practices are reflective of the five paths to well-being: connecting, being active, taking notice, keeping learning, and giving. In a tourism context, contemporary concepts emphasizing tourists’ motivational patterns and human flourishing are helping to refresh the field (Pearce, 2014).

**Landscape** – Landscapes can be seen as multifunctional and heterogenous terrestrial regions that bring together, in a particular place, the ‘many multiples’ (stakeholders, ecosystem services, land uses, institutions and organizations, and scales of action and decision-making) (Metro-Roland, Knudsen, and Greer, 2016). If we are to bring about place-based stewardship practice in landscapes in a way that accounts for the multiple functions such landscapes perform, then of necessity we should consider collaboration among the multiple people who live in, work in, utilize, manage, and govern the landscape (Aitchison et al., 2014). *Cultural landscapes* are considered to be combined works of nature and humankind, and express long and intimate relationships between peoples and their natural environment (UNESCO, 2020). UNESCO-designated cultural landscapes on the World Heritage List “testify to the creative genius, social development and the imaginative and spiritual vitality of humanity” (no page). Place-based development resources include (cultural) landscapes, and viewing them from this perspective – as a multi-function work of nature and humankind, a representation and result of humans living and working within their place – may help engender inclusive governance approaches to place-based stewardship as well as a fuller appreciation of the cultural dimensions of natural environments.

**Memes** – Memes are the building blocks of cultural evolution (Dawkins, 1989). Complex natural environments lead to greater biodiversity and more complex cultural environments will lead to a greater diversity of surviving memes. Memes follow the rules of evolution and natural selection and will therefore grow, replicate, and flourish in a socio-economically diverse built environment that is open and allows for their diffusion. A diversity of memes will support a resilient and adaptable creative socio-economy. Memes spread first by assimilation by an individual and then are transmitted to other individuals through some form of vehicle. A diverse and complex social and cultural landscape will create more opportunities for different memes to spread (Ling and Dale, 2011). In *Maps and Memes*, Gwilym Eades proposes that maps are vehicles for what he calls ‘place-memes’, units of cultural knowledge that are transmitted through time and across space (Eades, 2015).

**Neo-localism** – Neo-localism developed as a refutation of the homogenization of place and culture due to the transformative impacts of globalization. Shortridge (1996) defined neo-localism (in the U.S. context) as “a deliberate seeking out of regional lore and local attachment by residents (new and old) as a delayed reaction to the destruction in modern America of traditional bonds to community and family” (p. 10). Thus, neo-localism is the localized pursuit of a renewed sense of place through revitalization and restoration. Flack (1997) recognized this phenomenon as an attempt to reassert the “distinctively local” (p. 38) in response to a landscape increasingly devoid of the unique. Linkages between neo-localism and tourism can contribute towards local sustainability (Kline, Slocum, and Cavaliere, 2017) through providing jobs, increasing community involvement, and enhancing local pride (Gotham, 2005).

**Neo-rurality / neo-rurals** – Notable within Spanish (Morillo and de Pablost, 2016) and Portuguese (Leal, 2014) literature, neo-rurality refers to urban-to-rural migrants, that is, people who abandon urban life to live in rural areas. According to Riveira Ecribano and Mormont (2007), neo-rurals can be separated into three main types: *pragmatic dystopians* (who keep their social and work like in town and do not socialize within the village); *refuge utopians* (who commute to town but see the village as a shelter from the stress of urban life and a safe place to raise children); and *deep-rooted utopians* (who avoid mobility and moved to have a lifestyle radically different to their previous urban one and see the village as an idealized habitat ruled by community spirit, in which they feel completely integrated). The exploitation of rural land to achieve goals of competitiveness and high profitability has led to the current situation and challenges, where systems are upset by the dynamics of an increasingly decontextualized environment, conditioned by technology, science, and the artificialization of natural cycles. In this context, neo-rurals’ motivations to leave the urban structure are the foundation of searches for new economic income alternatives and the emergence of pluriactivity in rural areas (Varisco, 2016). ‘Neo-rural’ is a term related to the concept of ‘new ruralities’ that, in the context of Brazil, call for a current of thought that defends the permanence of spatial and social differences, contextualized by historical processes of continuous re-elaboration of the countryside–city duality, and the creating of new ruralities (Wanderley, 2000).

**Place-based research** – Place-based research focuses on the micro processes and politics through which place is reconstituted (Woods, 2007). Based on the concept that our cultural experience is ‘placed’ in the ‘geography’ of our everyday lives, and in the “ecology” of the diverse relationships that take place within and between places, place-based research focuses on the processes triggered at the local scale through the co-construction of local solutions. Mostly used to investigate socio-ecological sustainability issues (Balvanera et al., 2017), place-based research is also useful in investigating creative tourism. A place-based approach has two fundamental pillars: (1) attention to geographical context, encompassing spatial, social, cultural and institutional, as well as biophysical aspects and (2) knowledge flows and interdependencies between social actors who have/can secure the power and social capital to capture and manage resources in places where they can exclude or marginalize others (Reed et al., 2017). Since the very nature of place-based research can hinder its transferability, its global integration faces temporal, spatial, and governance scale mismatches. Existing rural research tends towards studies of global commodity chains and overarching processes of globalization, so more place-based studies of globalization as experienced in rural localities are needed. Delivering a place-based approach is also

made difficult by fuzzy boundaries between ecosystems and administrative jurisdictions, which sometimes bear little resemblance to public perceptions and values of place. We need a closer understanding of how globalization remakes rural places, highlighting the interaction of local and global actors, and of human and non-human actors, to produce new hybrid forms and relations.

**Place identity** – The complementary relationship between spatiality and identity is an essential basis from which emerge the foundations of creative tourism in rural areas and small cities. Spatial identity is a symbolic dimension of the culture that people develop in their relationship with a space, and which, besides being a representation, also involves the ‘practice’ of places, that is, to inhabit, to act in places, to do and to develop meaningful experiences, thus converting strange places into identifiable, familiar, functional places. In this way, the temporal repetition of this ‘practical’ action in the places in a time of high mobility of the individuals allows them to develop feelings of belonging to them (Stock, 2006). There is a progressive appreciation of the intangible elements such as identity, lifestyle, and traditions, which place attention on the identity traits of a locale, where the spatial and symbolic representations are endowed with attributes and instrumented for tourism purposes. An example of this is tourist maps, which seek to represent the value of a given territory by mobilizing or exploiting cultural references and valuing spatial identities, using collective memories and collective representations related to that territory (Mallet, 2009). However, care must be taken to not simplify the complexity of place identity/ies in the process of representing to visitors. Creative tourism activities can form platforms for dialogue and narratives which engender deeper understandings of a place.

**Place-making** – Place-making is an innate human behaviour, ranging from the planned and intentional global theming by governments and tourism authorities to the organic and unplanned actions of individuals (Lew, 2017). One way in which place-making occurs is through a planned and often top-down professional design effort to influence people's behaviour and shape their perceptions of a place (Wyckoff et al., 2015). The more organic type of place-making is associated with ‘sense of place’ and how a cultural group expresses its values, perceptions, memories, and traditions on a landscape and gives meaning to the geographic space they feel part of (Othman, Nishimura, and Kubota, 2013).

**Post-tourist** – *links to “traveller, not tourist” and the “modern tourist”*

Feifer (1985) conceptualized the *post-tourist* as a person who enjoys the movement across different types of experiences in a single excursion. While tourism is traditionally treated as an escape from everyday life, nowadays, a decreasing distinction between everyday life and tourist experiences is being observed as the experiences that were once confined to tourism, such as the pleasure of engaging in aspects of other cultures, are more commonly accessible in various contexts of everyday life, such as through various types of media (Uriely, 2005). Non-institutionalized tourists are increasingly likely to distinguish themselves from tourists, calling themselves *travellers* instead, as they strive to experience the everyday of other people in other countries (Larsen, 2008). This behavior reflects the shift in modern, post-tourists’ attention, away from the objects provided by the industry and more on tourist subjectivity in the construction of experiences. The modern tourists talk about their affective states and spend considerable portions of their income on intangible experiences (Birenboim, 2016).

**Principle of participation** – The principle of participation is the right of every human being to intervene in processes to identify and define the concepts, dimensions, and meanings of the historical and cultural reality of the human collective to whom he/she belongs, with a view to the sustainable development of both cultural goods and the human collective, and to inclusive participation in contemporary processes of heritagization (Sancho Querol, 2013, 2017). *See also Cultural heritagization.*

**Prosumption** – With tourism consumption increasingly viewed as an act of co-production, creative tourism can be seen as an act of *prosumption* (production + consumption). Prosumption refers to the willingness of tourists to both consume and produce through tourism by co-creating value through their creative tourism experiences (e.g., making a wooden sculpture as part of the creative tourism experience) (Gombault, 2011).

**The ‘practice’ of places** – The ‘practice’ of places is to inhabit, to act in places, and/or to do/develop meaningful experiences, thus converting strange places into identifiable, familiar, functional places. In a time of high mobility, the temporal repetition of this ‘practical’ action in the places allows individuals to develop feelings of belonging to them (Stock, 2006). *See also Place identity.*

**Rural cultural economy** – Export base theory, which posits that overall regional growth is a function of external sales of locally produced goods and services, dominates economic development practice. But the local consumption base can also serve as a growth driver, especially in small towns and rural areas. Local investments may induce residents to divert expenditures into local purchases, attract new and footloose residents and tourists, and revitalize aging town centres. Cultural investments prompt regional growth, emphasizing the role of artists as catalysts. Markusen (2007) explores three types of arts and cultural investments: artists’ centers, artists’ live/work spaces, and performing arts facilities, with examples from rural and small-town settings in the United States. In rural areas, the arts are often seen as only contributing to ‘soft’ agendas such as community cohesion and maintaining a sense of tradition and heritage, but this thinking is changing and they increasingly imagined as analogous saviours of the post-productivist countryside. A rural arts lobby has emerged in the U.K. (Bell and Jayne, 2010) that is promoting a new role for the arts in support of rural tourism, farm diversification, craft, and food marketing initiatives. In the United States, creative entrepreneurship is linked to rural innovation (Wojan and Nichols, 2018). (Note: The terms rural *cultural* economy and rural *creative* economy seem to be used interchangeably within Bell and Jayne, 2010.)

**Rural creative economy** – The rural creative economy is a mix of craft-based and traditional local culture (both material and symbolic) and new creative industries (Roberts and Townsend, 2016). It is made up of a set of creative processes that occur through networks and flows of people and information between city and the country, at regional, inter-regional, and inter-community levels and hence consists of scattered networks and nodes, hubs, and incubators (Thomas, Harvey, and Hawkins, 2013). Diversification is increasingly necessary for rural economic sustainability, with many rural practitioners carrying out more than one form of creative work (Duxbury, Campbell, and Keurvorst, 2011). A ‘new’ entrepreneurial culture based upon flexibility is now seen as key in rural restructuring, and ‘traditional’ rural production and consumption cultures are the antithesis of new depictions of ‘local buzz’. The application of ‘outsider’ views that value forms of creative practice better aligned to the urban creative industries agenda often serves to marginalize and undervalue ‘traditional’ practices in an attempt to distance rural creativity from ‘folksiness’. Furthermore, a rush to import models of creative business support and development ‘proven’ in urban contexts risks missing the particularities – both good and bad – that characterize the rural creative economy (Bell and Jayne, 2010).

**Rural tourism** – There are several definitions of rural tourism that have common elements. Rural tourism is currently described by the terminologies agro-tourism, tourism in rural space, ecotourism, alternative, endogenous, green, campestral, or eco-agro tourism. This plurality of terms to describe rural tourism is related to the lack of defining criteria for *rurality*, especially when it is not possible to see agricultural activity as the defining factor *par excellence* of rural areas, because it is a view that has long been considered as ‘reducing’. In countries such as Brazil, the discourses on rurality are developed around some central issues, such as agriculture versus other activities, economic efficiency versus environmental preservation, productive space versus leisure space, and production versus consumption. However, there seems to be a consensus that rural tourism occurs in rural areas that are valued for their local culture. Thus, in Argentina, rural tourism is defined as “any tourism-recreational modality that develops in establishments in the rural area or in its vicinity, and which allows the visitor to know, share and learn other customs and traditions, through daily activities” (SECTUR, 2009, in Varisco, 2016, p. 154 [translated]). In Mexico, rural tourism is defined as “an activity that takes place in the rural world, composed of an integrated offer of leisure aimed at people interested in the local environment, rural activities and who have an interrelationship with local society” (Pimentel and Pimentel, 2015, n.p.). Rural tourism is seen, in its broadest sense, as a reciprocal exchange that, for the territory and its residents, can translate into an opportunity for identity recognition, awareness of its heritage and cultural richness, quality improvement of life, improvement of attractiveness, and territorial image.

**Serious leisure** – Serious leisure is defined as “the systematic pursuit of an amateur, hobbyist, or volunteer core activity that is highly substantial, interesting, and fulfilling and where, in the typical case, participants find a career in acquiring and expressing a combination of its special skills, knowledge, and experience” (Stebbins, 1992, p. 3). The adjective ‘serious’ (a word Stebbins’ research respondents often used) embodies qualities such as earnestness, sincerity, importance, and carefulness. This term signals the importance of pursuing these types of activity in the everyday lives of participants, which eventually engenders deep self-fulfillment.<sup>3</sup>

**Slow cities** – Inspired by the slow food movement in Italy, slow cities denotes a way of life that emphasizes the importance of local identity through preserving and maintaining the local natural and built environments, encouraging the use of production of local foodstuffs using eco-sensitive methods; supporting production based on cultural traditions in the local area; and promoting the quality of local hospitality (Cittaslow, 2016). The focus is on appreciation of the seasons and cycles of nature, the cultivation, and growing of local produce (Landry, 2012). Adding travel to this formula, we observe the emergence of the notion of slow tourism, e.g., “Slow tourism is all about living in a place at a slow pace.”<sup>4</sup>

**Spatial identity / territorial identity representations** – Spatial identity is a symbolic dimension of the culture that people develop in their relationship with space. Besides being a representation, it also involves the ‘practice’ of places, that is, to inhabit, to act in places, and/or to do/develop meaningful experiences, thus converting strange places into identifiable, familiar, functional places. In a time of high mobility, the temporal repetition of this ‘practical’ action in the places allows individuals to develop feelings of belonging to them (Stock, 2006). Characteristics of spatial identity include: position, configuration, and value attributes. Spatial identity can be perceived of as a geographical reference of individuals’ identity and practiced places, that is, their experience in places and with places. Spatial identity is a representation endowed with attributes that can be exploited for various purposes, such as tourism. Tourism makes use of components of collective memory and heritage that add economic value to the territory. Touristic promotion of territories can identify features that result in spatial representations with value (Mallet, 2009). However, as mentioned elsewhere, care must be taken to not simplify the complexity of territorial identity (and identities) in the process of representing and communicating to visitors, and creative tourism activities can form platforms for dialogue and narratives which engender deeper understandings of a place.

**Symbolic economy** – According to Bourdieu (1990), symbolic capital is the recognition, prestige and cultural distinction in social life or “honour in the sense of reputation and prestige” (p. 22). Symbolic capital is a special type of capital as it cannot be actively possessed but must be subjectively bestowed by those from within the field, for example fellow travelers. The symbolic economy comprises of the means by which symbolic capital is given value so that it can be traded or exchanged for desired outcomes. Hence, the symbolic economy is the process through which wealth is created from cultural activities, including art, music, dance, crafts, museums, exhibitions, sports, and creative design in various fields. In the contemporary symbolic economy of tourism, experiences have emerged as new tradable commodities (McGillivray and Frew, 2007). Creative tourism is a way of developing very specific relational links related to the interests of the individuals involved, thus generating symbolic capital for the tourists involved in these activities (Richards and Marques, 2012).

**Territorial capital** – This is an inclusive concept introduced by OECD in 2001, defined as the system of territorial assets of economic, cultural, social, and environmental nature that ensures the development potential of places. Until then, all efforts to understand the source of the differentiation of in local development patterns as well as the economic performance of regions was very much focused on the analysis of a single territorial asset, pointing out its role in promoting economic development. Later on, Roberto Camagni (2008) formalized the concept in theoretical terms, identifying the variety of distinct

<sup>3</sup> <https://www.seriousleisure.net/concepts.html>

<sup>4</sup> See, e.g., <https://www.sundaysforever.com/slow-tourism/>

elements that contribute to territorial capital. In order to succeed, this approach has to exploit this composite set of factors of different natures and the potential interactions between them.

**Terroir** – Terroir incorporates an understanding of a territory as “a dynamic system where natural and human aspects form a unique cultural and historical identity and become essential parts of the tourism destination and of the overall region” (Bertella, 2011, p. 383, referencing Bonetti, Petrillo, and Simoni, 2006). *Terroir* also refers to places with distinctive geographical and cultural characteristics that draw upon the local environment, as well as human interactions with it, that often are associated with the production of specific agricultural products, notably wine and cheese (Bowen and Zapata, 2009). Rooted in French, *terroir* encapsulates the idea that a particular interplay of geography, history, and human factors imbues foods with a particular taste that cannot be recreated elsewhere. France has long used the idea of terroir to instill pride and promote its own culinary authenticity among citizens and tourists alike. Terroir is a ‘sense of place’ that brings together the geographic, cultural, and economic dimensions of the cultural landscape of a locality (Jackson and Murphy, 2006). Tourists are attracted to ‘terroir’ places as they have the image of a unique cultural and artistic landscape. In order to promote rural economic development, many rural communities are now beginning to focus on innovation activities, such as the creation of ‘terroir identities’ or food clusters, to attract tourists and increase local pride of place.

**Tourism as a creative industry** – The consideration of tourism as a creative industry incorporates multiple dimensions, such as new creative sector–tourism hybrid business models; creative tourism through experiences of immersion and appropriation/co-creation through consumer experiences based on local cultural production and the place identity (traditions, local expertise, distinctive marks); and tourist products approached holistically, heavily informed by the content of locally lived experiences (Gombault, 2011). Aligned with many critics who point out that the ‘creative industries’ definition values culture primarily or even solely for its economic role, rather than for its much wider contribution to ideas, aesthetics, and society (Long and Morpeth, 2012), CREATOUR is interested in exploring and enacting creative tourism initiatives in this broader setting. Travel and tourism can provide settings and opportunities for pursuing expressive and creative activities. From the consumer’s perspective, the ‘doing’ of travel and tourism as practitioner or tourist can promote self-discovery and ‘self-making’, and moments of creativity that are beyond purely economic value. It is now widely recognized that the capacity to be creative does not belong to an elite and privileged class, and that creativity is practiced in daily life through self-expressive production and consumption practices and other expressions of taste. Through developing and providing opportunities for creative activities and experiences, tourist practices can provide opportunities for culture-based encounters and the acquisition of ‘cultural capital’. From a more macro perspective, the touristic image of a city or region is increasingly based not only on physical assets, but also the ‘living culture’ and the atmosphere of places, illustrating how the boundaries between tourism and creative industries are becoming increasingly blurred. The search for and experience of the everyday ‘living culture’ is a powerful driver in contemporary travel.

**Transformative tourism/travel** – Transformation is considered “a personal growth-enhancing and developmental change with potentially wide societal implications” (Wolf, Ainsworth, and Crowley, 2017, p. 1651). Ross (2010) defines transformative travel as “sustainable travel embarked upon by the traveller for the primary and intentional purpose of creating conditions conducive for one or more fundamental structures of the self to transform” (p. 55). A rise in the demand for transformational tourism experiences relates to modern societal realities: Our consumer society has convinced us that our happiness depends on the satisfaction of material desires. That is why many people confuse true happiness with substitutes such as pleasure that material consumption and entertainment provide. The result is often existential emptiness, a common disease of the consumer society. Transformational tourists are, in effect, looking for existential authenticity, a special state of being in which one is true to oneself. Self-expression through creative activities is seen as a way of articulating your authentic self and getting closer to the ‘transformation’.

**Vernacular** – Originating in a linguistic context, one’s vernacular language refers to the language or dialect spoken by ordinary people in a particular country or region or one’s mother tongue. This transferred to architecture, referring to architecture concerned with domestic and functional uses rather than public or monumental buildings. Garrett-Petts (2016) has applied the concept of the vernacular to the practice of cultural mapping, to use it as a way to focus on “the authentic knowledge of local communities” (p. 2) and help to reveal how community relationships are interwoven (cf. Ono and Sloop, 1995). He argues that the intercession of rhetorical theory will allow the practice of cultural mapping to fulfill its aspiration of authentically respecting and representing and valuing local culture. In a similar vein, creative tourism development can be enriched by closely attending to respectful representations and creative activities relating to local cultural specificities and vernacular knowledge.

**World-making** – World-making within tourism refers to the creative authority and inventive agency of tourism as something that can be (or is being) used positively by groups and communities to express fresh visions for local places (Hollinshead, 2009). It can also be used negatively to silence, suppress, or subjugate other unwanted interpretations of place, space, or local inheritance. Place-making, which is how a culture group imprints its values, perceptions, memories, and traditions on a landscape and gives meaning to geographic space, is also known as ‘unintentional worldmaking’ (Lew, 2017). World-making talks to the power and reach of tourism in significantly and variously contributing to the making and remaking of peoples, places, and pasts, rather than just serving as a reproducing authority which just mirrors what is already there in each location. It is an operational construct to help critically describe the creative/inventive role and function of tourism in the making of culture and place, as well as to reconsider the commonplace acts of normalizing and naturalizing one’s preferred worldview of people, places, and pasts over another. From a research perspective, Gergen (2014) speaks of research as potentially world-making and advocates for a “future-forming” strategic research orientation in the human and social sciences. This idea of a future-forming orientation to research-as-a-social-action opens the way to new aims, practices, and reflections, replacing the observational “gaze on the world” with value-based explorations into what it could be (p. 287).

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