



Creative Tourism Dynamics:

Connecting Travellers, Communities, Cultures and Places

EDITORS:

Sónia Moreira Cabeça

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João Filipe Marques

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TECHNICAL INFORMATION

Title

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Cover

Grácio Editor

First Edition : July 2020

ISBN: 978-989-54697-3-4

Publisher

Grácio Editor

Travessa da Vila União, 16, 7.º drt

3030-217 Coimbra, Portugal

239 084 370

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www.ruigracio.com

CREATOUR (project nº 16437) is funded under the Joint Activities Programme of PORTUGAL 2020, by COMPETE2020, POR Lisboa, POR Algarve and Fundação para a Ciência e Tecnologia.



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PREFACE

Creative tourism has established itself as a sustainable alternative to mass tourism, in which the endogenous resources of each destination are particularly relevant. This type of tourism is increasingly positioning itself as an instrument to generate competitiveness, valorise heritage and promote sustainable practices, bringing income to small destinations and supporting communities. In recent years, the concept has been firmly established: the research on the subject increases and more articles are being published. Creative tourism is further implemented and amplifies its meaning and the ways in which it materialises. In short, it can be defined as a type of tourism that offers a genuine experience combining local culture immersion with learning and co-creation processes.

Portugal was a pioneer in its innovative approach to creative tourism. Since 2016, a multidisciplinary team has been working in the development of an integrated approach and research agenda for creative tourism in small cities and rural areas in Portugal. CREATOUR: Creative Tourism Destination Development in Small Cities and Rural Areas supports collaborative research processes, combining theory and experimentation and aims to foster and enhance tourism offers building from local strengths, knowledge, skills, traditions and developing a sustainable creative tourism that is socially, culturally, environmentally and economically territorialized. Its overall methodology involves the study and implementation of creative tourism case studies through a partnership with creative and cultural organizations – the pilots – that are developing creative and culture-based tourism experiences in the Portuguese territory.

In CREATOUR, we have been building networks and partnerships, observing and participating in tourism activities and sharing knowledge. This publication follows on from these exercises, in particular from the spaces that have been created for debate and that have brought together researchers and

organizations working on the ground, thus originating regional, national and international links and adding value to emerging creative practices and pathways.

The third CREATOUR International Conference was held in late 2019 in the Algarve region and was organized by the CIEO/CinTurs research team. The event was devoted to Creative Tourism Dynamics, with a particular focus on communicating, engaging, and connecting travellers with local communities and place through creative tourism. A showcase with the CREATOUR Pilots was also organized, giving our partners the opportunity to promote their activities amongst the attendees. For three days, at the International Conference and Creative Tourism Showcase: Creative tourism dynamics: connecting travellers, communities, cultures and places, we brought together leading researchers and professionals to discuss current issues in the field, make contact with new theoretical and empirical approaches and learn from initiatives being developed internationally.

The book *Creative Tourism Dynamics: Connecting Travellers, Communities, Cultures and Places* marks the end of the project and it is the result of reflection during the CREATOUR years. It started from an invitation addressed by the editors to the many who have contributed to the discussion, particularly the participants of the third Conference. It intends to mirror this meeting between the academy and civil society and to share knowledge about creative tourism. It is also an answer to the challenges launched by the project and by the conference's scientific committee in particular: Who are the creative travellers? Who participates in creative tourism activities? Can storytelling be a useful tool in creative tourism? What new products are being developed in the scope of creative tourism? How are traditions being used or/and reinvented in creative tourism experiences? In what ways can residents and stakeholders be engaged in the design of creative tourism experiences? In what ways can the community be engaged in the delivery of creative tourism experiences? How are place-based knowledge and specificities being used in creative tourism? How can creative tourism contribute to regional development?

The first part of this book addresses creative tourism, from theoretical approaches to ongoing research, held in Portugal and in Brazil. In the second part, we present some reflections made by the project partners (both researchers and pilots), which constitute, in themselves, project outcomes. The first chapter focuses on the greater active role that creative tourism gives to those who par-

ticipate in such experiences. In order to improve tourism experience and achieve tourist satisfaction and loyalty, rural enterprises promoters seek innovative ways of structuring their businesses. A close relationship with visitors, the landscape, the memories created, the development of creative activities are important strategies to seduce this type of tourist who is motivated by the contact with nature and cultural immersion. The text provides examples of activities taken place that involve local know-how, heritage and caring for animals.

In fact, it is well known that travellers can create emotional links with destinations and with the people who inhabit them. They also travel to achieve well-being. Can tourism activities improve their health as well? A team of researchers, in an exploratory investigation in scientific literature, ascertains if non-clinical activities linked to touristic activities can contribute to improve the elderly's health and well-being, unveiling the link between social prescription and tourism.

The benefits of creative tourism extend to the destination communities as well. Local human capital is a driving force in tourism. In creative tourism, communities can be more than mere experience providers: they can participate in the process of tourism offers development, generating community-created products. In Caiçara (Ilhabela Island, Brazil), a small place inhabited by farmers and fishermen, a local initiative held by the community is generating income through small-scale community-based tourism experiences. In the third chapter, we can read how these activities enhance traditional livelihoods, protect natural resources, empower the residents and bring about economic gains. It provides some insight on alternative forms of tourism management.

Other innovative form of organizing the tourist offer is made through the creation of institutional arrangements. Involving differentiated agents from the community, public and private sector, such organizations aim to solve complex society issues such as tourism challenges by linking creativity and experimentation. This innovative approach is presented in this book, addressing a pioneering case in Brazil: the development of an innovation laboratory. A new trend in tourism development.

Another important trend in creative tourism is the use of storytelling. This chapter provides us with a very interesting theoretical framework addressing the relationship between creative tourism and storytelling in a heritage context. Storytelling can be an effective marketing creative tool, helping to communicate a destination and its heritage, distinguishing it from others. The impor-

tance of a place's history and its contribution to the creation of unique destinations is underlined here.

In fact, the place where creative tourism activities occur is a subject that is very dear to us. The coordinating team of the CREATOUR project underlines the fundamental exercise of connecting creative tourism activities to place. The specific site where the experience occurs is more than a geographical landmark. Materials, activities, storytelling and socialization are dimensions through which creative tourism is connected to the place.

The reflection made by this CREATOUR research centre demonstrates the importance of the partnerships we have established with the pilots, as their results were only possible through the authors' active participation in creative tourism experiences. In these years, many activities have been developed by our pilot projects. The research team had the opportunity to actively participate in them and learn through experience. This practical approach constitutes a disruption with the academy's traditional approach. Attending real experiences, sharing knowledge and working in partnership with public and private entities that develop creative tourism initiatives was essential to achieve project objectives.

One of the pilot projects is Nazaré Criativa, an initiative promoted by Quico Turismo. In its chapter, the promoter presents the activities that were developed and reflects on the potential of creative tourism as an instrument for sustainable development. Sustainability and local development are, moreover, cross-cutting issues amongst all partners, researchers and pilots. MosaicoLab, another CREATOUR pilot, took on the challenge of, through a millennial heritage, contributing to local and regional development. The starting point was the creation of a mosaic route, located in Conímbriga and Sicó, which uses its roman mosaic heritage in creative tourism activities. An initiative to learn about in this book.

Proof of a close collaboration between the research team and the pilots (especially between regional teams and its territory), the Alentejo team provides us with a reflection about how creative tourism can recover the identity of a place, as a means to achieve economic development and attract tourists interested in learning and interaction. In the region, such tourism is deeply linked with intangible heritage (singing, painting, gastronomy, arts and crafts, among others.) that defines a community's social and cultural identity. In the chapter presented in this book, the authors describe the role of CACO - Associação de

Artesãos do Concelho de Odemira (Odemira's Council Artisans Association) and carry out a literary review between tourism and crafts.

The CREATOUR Project's contribution serves two purposes. On the one hand, it aims to make further advances in scientific knowledge. On the other hand, it aims to effectively contribute to the resolution of current societal problems. The two axes of the CREATOUR research agenda are closely linked: the more knowledge, the greater the capacity to act on current challenges. The last text of this book addresses one of the questions that guided our investigation: How can creative tourism offers be made sustainable and contribute to local economies and local development? What are the initiatives impacts in the territory? It is our hope that creative tourism may positively influence the development of regions whose economic and tourist performance is asymmetrical. The book presents the case of the Algarve, a tourist destination par excellence that each year welcomes many visitors to its coastal area. However, this accentuates the dissymmetry to the Algarve's inland, which is a less known low-density area. Creative tourism activities can take visitors to these territories that benefit little from mass tourism, giving them the opportunity to use their endogenous resources (their human, social, heritage, natural capital), thus meeting some travellers' expectations.

We, the editors, hope that this book may significantly contribute to the research carried out on creative tourism, raising new questions, providing some insights and determining new paths for the future of tourism. Have a pleasant reading!

The Editors,
Sónia Moreira Cabeça
Alexandra Rodrigues Gonçalves
João Filipe Marques
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ABSTRACTS



CREATIVE TOURISM AND TOURIST LOYALTY IN RURAL TOURISM ENTERPRISES: A CASE STUDY IN ALENTEJO

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Abstract:

Nowadays, tourists want to have a more interactive and co-creative role in their tourism experience. The provision of interactive and dynamic experiences is an important factor in the affirmation of destinations with rural characteristics and for the distinction of rural tourism business.

The intention of this article is to understand how creative tourism can be a distinguishing factor in rural communities and to understand how managers of rural tourism enterprises (RTE) seek to structure their business with the purpose of offering creative experiences to their clients. The aim of this is to potentially improve their satisfaction, motivation and, ultimately, their loyalty (to the enterprise, the region and the destination).

This study is considered as an exploratory case study based on a survey applied to all rural tourism accommodations units of Alentejo. The selection of the companies (mainly small and medium enterprises – SME) was based on the national registration of accommodation in Portugal. After selection of the companies, data collection was carried out through an online questionnaire (between March and May 2019), structured with closed and open questions. A sample included 76 managers who voluntarily participated in the study.

The results allow us to perceive that the innovative character of the project depends, in particular, on the resources available in the region (natural and cultural); the close and almost family relationship with the client; the physical conditions of the space; the character of the service; and the memories created. From the data a clear identification can be perceived about the motivations and interests of the tourists that make the decision to seek out rural tourism enterprises in the region and search for activities which provide contact with nature and cultural resources. Specific interests include experiencing local gastronomy and wine; traditions and rural activities; and the genuineness of the rural environment. In this context, managers complement their offer with activities related to creative experiences such as bread workshops, taking care of animals and production of heritage.

Keywords: consumer loyalty; creative tourism; cultural tourism; rural tourism.

IS THERE A LINK BETWEEN SOCIAL PRESCRIBING AND TOURISTIC ACTIVITIES INVOLVING OLDER INDIVIDUALS? INSIGHTS FROM A SCOPING REVIEW

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Abstract:

Introduction: The growing aging population poses sustainability challenges for health systems. Social Prescribing arises as an innovative strategy to tackle these new demands as there is increasing evidence of its suitability to respond to non-clinical needs identified in the elderly population. This chapter seeks to identify and summarize the existing scientific evidence on Social Prescribing in the elderly population, namely in terms of prescribed activities and their effectiveness, as well as to foresee the connection of Social Prescribing for this population with Touristic Activities.

Methods: Scoping review conducted on SCOPUS, EBSCO, Web of Science and SciELO electronic databases, with the research question: What social prescriptions are referred to elderly people? Used keywords: Social Prescribing, Health, Well-being, Elderly people. The selection process of the included papers was based on PRISMA guidelines. Data extraction followed predefined criteria.

Results: From a total of 39 identified articles, three were selected. Social Prescriptions identified within the elderly population are divided into six categories: Social gatherings, physical exercise, artistic and creative, technical, and technological, personal protection and development, and cultural enhancement activities. Results reveal that Social Prescribing contributes to improvements in intra-, inter- and extra-personal functioning. No Social Prescribing linked to Touristic Activities was found.

Discussion/Conclusion: Prescribing of local, non-clinical activities can combine the improvement of health and well-being of the elderly, the reduction of the cost for health services and the promotion of community resources. Most Social Prescriptions have a high potential to be linked to Touristic Activities.

Keywords: Elderly; Social Prescribing; Community referral; Tourism; Touristic Activities; Health improvements.

COMMUNITY-BASED TOURISM IN A CAIÇARA COMMUNITY IN ILHABELA ISLAND, BRAZIL

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Abstract

The archipelago of Ilhabela, located on the north coast of São Paulo, is known for its areas of original Atlantic Rain Forest and rich biodiversity. Its rural area hosts 17 villages known as Traditional Caiçara Communities. Caiçaras are small farmers and fishermen - native inhabitants. Recently, mass tourism has been pressuring to spread to the rural villages that had traditionally been quite isolated due to the difficult terrain and the creation of a State Park in 1977. In this scenario, Caiçaras from Castelhanos Beach have, since 2017, designed and implemented a local initiative to develop tourism enhancing traditional livelihoods, protecting natural resources and generating income through small-scale and low-impact experiences linked to their subsistence activities. The Castelhanos Community-Based Tourism presents itself through a website, which has been designed by the Caiçaras. Thus, this study aims to register the process of Castelhanos' CBT design and creation to identify the role that traditional knowledge plays on the experiences offered and analyse the importance of the territory to its continuum. The main results point that actions developed by the local community related to their empowerment with tourism are one of the pillars to improve their economic gains, perceptions about their symbolic territory and the forms of tourism management.

Keywords: Community-based Tourism; Castelhanos Beach / SP; Traditional Caiçara Community; Conservation Unit; Ilhabela – Brazil.

INNOVATION LAB IN THE TOURISTIC DEVELOPMENT CONTEXT: PERSPECTIVES FOR CREATIVE TOURISM

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Abstract:

The purpose of this text is to expand the understanding of the Innovation Laboratory (iLab) concept in Tourism through its characterization as well as present the application perspectives in Creative Tourism. This last term can be defined and practiced as sustainable small-scale tourism that provides a genuine visitor experience by combining immersion in local culture with an active learning and creative self-expression. To be applied, it is necessary that stakeholders, especially developers and agents, have tools and support to draw and to implement programmes combining tourism and creative activities. Furthermore, the State becomes a community partner for tourism development whenever Creative Tourism activities are related to the use of public wealth as areas and finance support.

In this context, what institutional arrangement could be useful to build capacities aimed at the CT Programs development? To answer this issue, we compiled bibliography and carried out documentation research. During the latest decades, international organizations promoted iLabs. They are institutional arrangements that involve many agents from the community, public, and private sector aiming to promote innovation, linking creativity and experimentation to solve complex issues of society as Tourism. In this way, a theoretical framework was proposed for iLab characterization from studies on Innovation Public Sector. With this, the iLab was characterized with the application of that notion in tourism from a pioneering case in Brazil. Afterwards, applications in the context of Creative Tourism were observed. Both discussions sought to indicate perspectives for tourism development through iLabs, mainly, for the introduction and development in segments, niches and new forms of tourism in contemporary times, such as Creative Tourism.

Keywords: Innovation Laboratory Movement; Tourism Policy; Touristic projects; Public planning; Cooperation for development territories.

CREATIVE TOURISM AND STORYTELLING WITHIN HERITAGE DESTINATIONS

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Abstract:

Within the highly competitive environment of tourism it has been emphasized that destinations compete mainly based on their ability to provide creative experiences. The new cultural tourist profile reveals new patterns of travel and tourism consumption based on creativity as an alternative to mass cultural tourism.

Cultural heritage remains an important landmark in History and Humankind. Nevertheless, it is crucial to identify how to communicate its value to tourists in an appealing way. Tourists are increasingly seeking to know more about the culture of destinations they visit, additionally they feel saturated by repetitive cultural experiences.

In this context, storytelling can bridge efforts with local heritage in a creative way to differentiate and preserve memories in heritage destinations. The aim of this study is to extend understandings of the creative tourism by adding theoretical insights into the potential relationship between creative tourism and storytelling within heritage context. The study includes limitations and recommendations for future research.

Keywords: Creative Tourism; Storytelling; Heritage; Destination Development

CONNECTING TO PLACE THROUGH CREATIVE TOURISM

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Abstract:

Within creative tourism, place-based specificities are sources of inspiration as well as strategic elements to foster distinctive initiatives with local resonance. Place, holistically conceived, comprises the physical environment, cultures, intangible and tangible heritage, and the people inhabiting the locale.

This chapter analyses how creative tourism experiences developed within CREATOUR integrate elements that connect visitors to place, enabling participants to feel a sense of belonging in the place visited. The authors engaged in a collective reflexive exercise about the creative tourism experiences developed that revealed four dimensions or ways of connecting to place: through the site and materials, the activity, storytelling and socializing.

The specific site where the experience occurs can directly integrate macro and micro scales of place, from landscape to venues, while endogenous materials used within it encourage participants to directly interact with the landscape and its natural resources. Ensuring that the experience itself includes making items that are coherent with local culture, traditions and crafts can also meaningfully connect participants to place. Integrating storytelling into the experiences, for example, by using theatrical tools or personal stories told by locals, connects visitors to the local place through its history, narratives and local characters. Finally, moments for socializing within the creation activities as well as in social moments, such as a picnic or walk, play an important role in allowing visitors to slow-down, relax and absorb the 'feeling of place'.

Integrating all four elements into a creative tourism experience helps immerse participants in place-specific culture and history in innovative manners, motivate visitors to participate and create memorable experiences. This chapter may be useful to individuals developing creative tourism activities.

Keywords: place; storytelling; socializing; site; crafts; activity

NAZARÉ CRIATIVA: HOW CAN CREATIVE TOURISM INITIATIVES CONTRIBUTE TOWARDS SUSTAINABLE TOURISM?

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Abstract:

Nazaré Criativa is a creative tourism pilot-project promoted by Quico Turismo/ Casas do Quico, a family-owned vacation rental business based in Nazaré. Before the project Nazaré Criativa began to be drawn, Casas do Quico was already actively engaged with the local artists and artisans, as well as local organizations and institutions. The main question to be addressed in this paper is to reflect upon how creative tourism initiatives can contribute towards sustainable tourism, based upon the experience of Nazaré Criativa pilot-project.

The purpose of the Nazaré Criativa project was to promote local cultural heritage, particularly, living traditions and unique places, going far beyond what was offered in terms of experiences and activities in Nazaré. All activities revolved around stories, traditions, representations, places and people of Nazaré. The local partners for the Nazaré Criativa project included the main public institutions and associations of the region, with which several activities and projects have already been developed.

For the time being, this pilot project has allowed to get a concrete grasp of the many and different challenges of such an initiative, such as to obtain the interest and trust of the artists and artisans, in order to jointly define the workshop with artists and artisans. Equally important, the issues related to communication and promotion, such as defining the branding and producing the communication materials, in order to define the communication plan and disseminate information among media and using social media to spread information, to reach out for the partners as well as for the participants. And finally, the importance of testing, assessing, improving and refining along the process.

A project such as Nazaré Criativa may be able to move forward with more support of national or regional tourism institutions, as part of a national or regional strategy for the promotion of these kind of experiences, as a distinctive feature of its offer, going much beyond the traditional touristic offers, and putting forward the knowledge, skills and creativity of Portuguese people.

Keywords: Creative tourism; Sustainable tourism, Cultural heritage, Touristification, Nazaré

CREATIVE TOURISM FOR A “RESPONSIBLE DEVELOPMENT” IN LOW-DENSITY TERRITORIES: THE EXAMPLE OF THE “MOSAIC ROUTE - CONÍMBRIGA AND SICÓ”

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Abstract:

Located in the area between Coimbra and Tomar, the Pilot of the CREATOUR Project Mosaico - Conímbriga e Sicó, has assumed a clear commitment to local and regional development based on Creative Tourism and Roman Mosaic Heritage, observing the implicit cultural contexts and the specific associated geographic characteristics, which could be adequate to the development of the project implemented in a twenty-five-kilometre extension axis. Present in low-density areas, the Mosaic - Conímbriga and Sicó initiative is based on relevant Roman mosaic sets presented in the three sites network opened to the public. Soon after the archaeological and study process is finished, a fourth site will be included in the network sites.

In addition to the enormous importance of this Roman Heritage, the Pilot observes the Mosaic as creativity in time, promoting its study and practice today and giving new life to the activity of Mosaic Art, both in the museum spaces and sites involved in the network and in the territories covered by the Pilot, through different initiatives dedicated to various audiences and all year long. Understanding the Mosaic as a cultural resource of enormous potential for the present and future of these territories and their communities, Mosaic – Conímbriga and Sicó CREATOUR Pilot has been launching several initiatives and has created a new Creative Tourism destination - the Mosaic Route - Conímbriga and Sicó.

Keywords: Heritage; Responsible development; Territorial and social innovation; Territorial cohesion.

HANDICRAFT AND CREATIVE TOURISM: THE ‘MÃOS DE CÁ’ PROJECT

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Abstract:

Handicrafts play a key role in the destinations’ development and in the territories’ valorisation. The relationship between handicrafts and creative tourism is, in many locations, a strategy to attract tourists, and also a means to ensure the sustainability of many handicraft traditions that are rooted within a community.

When consuming handicrafts, the (cultural and creative) tourist is more demanding. This means that, when tourists visit a city, town or village, they are no longer satisfied with merely buying a piece of handicrafts to remember. The tourist wants to see, to participate, to learn and to take something new with him. The tourist’s participation in creative craft workshops not only enriches the tourist experience, but also contributes to the community’s pride by showing ‘others’ its cultural singularities.

This chapter aims to describe the role of CACO, the Odemira Council of Artisans Association (Associação de Artesãos do Concelho de Odemira) as a creative tourism provider.

Keywords: Handicraft; Creative Tourism; Cultural Heritage; Territory

CREATIVE TOURISM EXPERIENCES IN LOW-DENSITY TERRITORIES: VALUING THE ALGARVE'S INLAND

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Abstract:

Creative Tourism, driven by the specific features of a given place (natural resources, cultural norms, geographical specificities) and predicting active roles for the communities, might be a path towards local development.

Working directly with 40 entities, from north to south Portugal, that develop creative tourism experiences in rural and low density areas, the CREATOUR Project - Creative Tourism Destination Development in Small Cities and Rural Areas - aims to contribute to the economic development of the regions.

In the Algarve, a region whose tourism is characterized by the product “sun and sea”, one of the main goals of the CREATOUR initiatives is the valorisation of the region’s non coastal areas as places where «it is worth going».

This paper presents the Algarve partners and their initiatives. They evidence that “there is more in the Algarve” besides the massive tourism products and that, by involving communities and local resources, creative tourism can be a tool for economic development in small territories and rural areas, contributing to the revitalization of the non-coastal economy, diversifying the attractiveness of the region and attenuating the seasonality.

Keywords: Creative Tourism; Rural Development; CREATOUR Project; Small Cities and Rural Areas; Algarve

PART I.
IMPROVING TOURISM
OFFERS AND WELL-BEING



1. CREATIVE TOURISM AND TOURIST LOYALTY IN RURAL TOURISM ENTERPRISES: A CASE STUDY IN ALENTEJO

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Abstract:

Nowadays, tourists want to have a more interactive and co-creative role in their tourism experience. The provision of interactive and dynamic experiences is an important factor in the affirmation of destinations with rural characteristics and for the distinction of rural tourism business.

The intention of this article is to understand how creative tourism can be a distinguishing factor in rural communities and to understand how managers of rural tourism enterprises (RTE) seek to structure their business with the purpose of offering creative experiences to their clients. The aim of this is to potentially improve their satisfaction, motivation and, ultimately, their loyalty (to the enterprise, the region and the destination).

This study is considered as an exploratory case study based on a survey applied to all rural tourism accommodations units of Alentejo. The selection of the companies (mainly small and medium enterprises – SME) was based on the national registration of accommodation in Portugal. After selection of the companies, data collection was carried out through an online questionnaire (between March and May 2019), structured with closed and open questions. A sample included 76 managers who voluntarily participated in the study.

The results allow us to perceive that the innovative character of the project depends, in particular, on the resources available in the region (natural and cultural); the close and almost family relationship with the client; the physical conditions of the space; the character of the service; and the memories created. From the data a clear identification can be perceived about the motivations and interests of the tourists that make the decision to seek out rural tourism enterprises in the region and search for activities which provide contact with nature and cultural resources. Specific interests include experiencing local gastronomy and wine; traditions and rural activities; and the genuineness of the rural environment. In this context, managers complement their offer with activities related to creative experiences such as bread workshops, taking care of animals and production of heritage.

Keywords: consumer loyalty; creative tourism; cultural tourism; rural tourism.

1. Introduction

Considering a context of globalization and living in non-places, people idealise a place where they can spend their holidays or weekend, giving this place an identity, with unique attributes of local experiences (Amaral & Rodrigues, 2019). In fact, rural tourism stands out as an alternative tourist activity, which is capable of attracting consumers with a more reflective profile and who are interested in the culture, tradition and way of life of local communities (Brasil & Carvalho, 2016).

Rural tourism represents an opportunity to promote environmental and cultural preservation (Talavera, 2001 cited in Filippim & Hoffmann, 2006) and allows interest in seeking tourist experiences with differentiated characteristics to be boosted.

Nowadays, a differential customer experience is at the same level as price and quality of the tourism products. It is important to highlight that tourist consumption goes beyond material goods; when the emotional aspects involved are considered, then it must focus on the affective and cognitive aspects (Amaral & Rodrigues, 2019). Rural tourism can meet these “new” tourism motivations.

Tourism experience as a topic of study has been receiving increasing attention in tourism research, mostly due to the high level of influence it has, directly or indirectly, on the satisfaction of visitors and their loyalty to destinations (Carneiro, Kastenholtz & Marques, 2014). Further, integrating and involving tourists (and all stakeholders) in the co-creation of tourism experiences based on creative forms of tourism activities also has important benefits for the promotion of sustainable local development based on the use of local resources, both material and symbolic (Kastenholtz & Figueiredo, 2014).

So, it is clear that the success of creative tourism is closely linked to the tangible and intangible resources (offered in rural destinations), to the degree of involvement of the visitor with the local community and to activities offer that allow the realization of personalized experiences and the construction of unique moments (Carvalho & Lima & Kastenholtz, 2014).

Is it important to consider that, to develop strategies based on destination loyalty, managers must gain a better understanding of how loyalty functions and, in rural tourism, and this is even more important regarding features in many micro destinations (Cerro et al. 2017).

According to Cetin, Kizilirmak & Balik (2017), desirable tourist experiences are clearly significant for a destination's success. Knowing tourists' needs and motivations, rural tourism managers must provide creative tourism activities in their offer which have strong benefits for the tourism experience.

In view of the above, the main objectives of this article are to seek to understand how creative tourism can be a distinctive factor in rural communities; to understand how managers of rural tourism enterprises seek to structure their business to develop creative tourism activities; and to understand how owners perceive that this can influence consumer loyalty (in the sense of consumer motivation and in terms of a repetition decision for accommodation and the Alentejo region/destination).

In order to accomplish the purposes in this paper, first a review of the background theory related to tourism concepts such as cultural and creative tourism, rural tourism and consumer loyalty dimensions, is given followed by a description of the methodology including limitations, the main results and implications for future research.

2. Literature Review

2.1 Cultural and Creative Tourism

According to Richards & Wilson (2006), the cultural tourism market is being flooded with new attractions, cultural routes and heritage centres, but many consumers, tired of encountering the serial reproduction of culture in different destinations are searching for alternatives. Aspects like the rise of skilled consumption, the importance of identity formation and the acquisition of cultural capital in (post)modern society point towards the use of creativity as an alternative to conventional cultural tourism (Richards & Wilson, 2006).

Cultural tourism and creative tourism are similar in the sense that both use culture as their basis, around which a series of activities are produced (Tan, Tan, Luh, Kung, 2016). According to Richards & Wilson (2006), the major difference between cultural tourism and creative tourism is that the former often involves tourist groups travelling with a guide who interprets the culture for them, while the latter involves tourists who actively learn about the surroundings and always look for more engaging experiences for their personal development.

Cultural tourism today is changing perspective from an almost exclusive approach to valuing tangible elements (e.g. architectural heritage, museums, monuments), to an enhancement of intangible elements (e.g. identity, lifestyle, traditions) (OCDE, 2009; Richards & Wilson, 2007b cited in Carvalho et al, 2014). So, cultural tourists are looking for destinations that are less visited and that offer authentic, local culture (Richards, 2009:11 cited in Carvalho et al, 2014).

Creative tourism is part of cultural tourism and has been identified as an extension of it, and customers are motivated by interactive and dynamic experiences, reflecting a new cultural touristic profile (Tan et al., 2013 cited in Carvalho et al, 2014).

‘Creative tourism’ was first defined by Richards and Raymond (2000) 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 and it depends far more on the active involvement of tourists (cited in Richards, 2014)

So, creative tourism, as a concept, is seen as: i) a type of (cultural) tourism that relies on creative resources and creative clusters and delivers creative experiences; ii) providing the possibility of developing tourists’ own creative potential through experiences linked to the culture of the places in many fields (e.g. cookery, painting, photography, crafts, and arts holidays); and iii) offering visitors the opportunity to develop their creative potential through active participation in courses and learning experiences on topics that are typical of the destination (Richards & Wilson, 2006).

The notion of creative tourism has undergone an evolution. First, it was seen as the visitor’s opportunity to develop their tourism potential through ongoing participation and learning experiences in a destination (Richards & Raymond, 2008 cited in Matias, 2013). In this case, there are actively learned skills, a change in values and self-growth (more than a material aspect of consumption) (Richards 2009 cited in Matias, 2013). Secondly, creativity has been pointed out as a positive factor for tourism development, reflecting the concept of creative tourism in several dimensions (Richards, 2013 cited in Matias, 2013) such as: i) product development and tourism experiences; ii) revitalization of existing products; and iii) appreciation of cultural and creative goods providing economic results and creative development. Thirdly, there are the tourists who want to experience the destination as a native – this attitude to-

ward the destination is related to the “human capital” of the place, and also tourism resources. And in fourth place, the consumer is also actively involved in the creation of the tourism process, creating conditions for genuine involvement with the local community – this generates unique experiences. This situation requires creativity from both the visitor and the destination. We can consider “co-creation”, as something that is promoted by visitors and residents/hosts (or suppliers and consumers) at the level of products, services and experiences (Richards, 2010).

The emphasis of creative tourism shifts from tangible to intangible culture and the fundamental experience is an exchange of knowledge and expertise between the guest and the host. This exchange creates a more authentic and locally embedded form of cultural tourism.

Nowadays, creative tourism can be developed in very different contexts, but mainly: i) in rural areas, creativity is needed to address the lack of economic alternatives; ii) in cities, which are traditionally perceived as the engine of the creative economy (e.g. Barcelona, Paris and Rome are promoting creative tourism as an alternative to mass cultural tourism).

While many tourism destinations have strong cultural or heritage assets, not all destinations have primary attractions that can bring visitors to the region. Rather than developing special interest “themes”, rural areas that do not have enough of any one type of tourism resource to act as a primary draw may consider bundling different attraction types to increase visitation (Huang, Beeco, Hallo & Norman, 2014).

To sum up, the creative tourism concept has common aspects: i) the visitor’s “creative potential” in the host community – developed according to the local offer and the visitor’s own dynamic attitude; ii) “active involvement” with the host community; iii) “unique experiences” that enhance memories and integrate feelings; iv) “co-creation” – coproduction of tourists’ own experience concerning their motivations and needs (Richards, 2011 cited in Carvalho et al, 2014).

2.2 Rural Tourism and Rurality Experiences

Introduced by Kastenholz & Figueiredo (2014, p. 512), “rural space, now open for all sorts of consumption, is today seen as an idyllic place in which foreigners and inhabitants have an opportunity to interact and to create a

number of shared and integrated experiences based on local traditions and resources”.

Rural tourism meets the needs of a growing group of urban consumers who seek to break away from everyday life and gain a reinvigorating, rural and authentic experience (Fernandes, 2016) which combines traditions, customs and local identity (Fernandes, 2016; Carvalho, Ferreira & Figueira, 2016 cited in Amaral, 2019).

This typology of tourism is linked to characteristics of the countryside such as rural landscape, lifestyle and rural culture (Tulik, 2003, cited in Filippim & Hoffmann, 2006). It must be associated with cultural values and imagination; and working practices of the countryside (Filippim & Hoffmann, 2005). It allows a boost in interest in seeking the tourist experiences with unique characteristics and it is considered as a strategic tool in environmental conservation and local cultural preservation. (Talavera, 2001 cited in Filippim & Hoffmann, 2006).

Rural tourism and rurality are intertwined, and the term “rurality” is used to capture generalized rural features; these features are then reproduced for tourist consumption (Lane, 1994, cited in Zhou, 2014). According to this author, consumption is the “imagined rural idyll.” This means that the rural concept is an imaginative place with a significant range of cultural meanings (Cloke, 2006; Woods, 2011 cited in Zhou, 2014). Furthermore, tourism has the capacity to revitalize the culture and heritage of rural communities, and represent local people, societies, and lifestyles (Garrod, Wornell & Youell, 2006). The role of tourism in making, promoting, and representing rurality thus needs to be further understood (Pritchard & Morgan, 2001, cited in Zhou, 2014).

It is a fact that not all regions offer the same conditions for tourism, considering the immense fragilities of rural territories and of the interior and, therefore, a region with potential for development should in fact have some characteristics in the cultural, physical-natural and social domains that define its regional identity (Cunha & Cunha, 2005).

But, what does the literature really say about what urban consumers are looking for in a rural tourism business? An increasing number of tourists choose the countryside as a holiday destination, voting for calmness instead of crowded places; choosing peaceful and clean villages instead of champagne and noisy cities; enjoying nostalgia and the idyllic countryside instead of mod-

ern-age environments (Kulcsár, 2012). Summing up, they want relaxation; tranquillity; peace; nature; hospitality; and cultural and historical resources. But, in rural tourism destinations, people often lack the skills and resources for effective marketing (Sharpley & Telfer, 2002). Usually they are characterized as being in the small private sector with mostly family members and may benefit greatly from cooperative marketing.

The package has to be sufficient to attract and keep tourists, offering conditions for spending (Gannon, 1994). In addition, the territories that promote rural tourism should have quality products and services that meet the demands and expectations of tourists and the demand for local experiences.

The “economy of experience” presents the “new tourist” as a more demanding “tourist of experiences and emotions” who seeks greater differentiation, a made-to-measure product and high level of correspondence to his expectations. In this new model of tourism, the tourist has the central role, in which his motivations and needs undertake the command to experience a set of emotions (Cupeto, Figueiredo, Silva, Santos, Figueiredo, Carvalho & Preguiça, 2014).

So, considering those facts, it is important for managers of rural tourism enterprises to try to attend to customers’ needs with activities that (1) highlight the value contained in legends, myths and even stories of the people of a locality that can be incorporated into the products offered by the enterprise; (2) create rewarding experiences in the region in which they are inserted and that make it possible to feel the culture and the peculiarities of the place; (3) add elements that increase the use of the senses, providing sensations that add value and create real and meaningful emotional connections, and that can reach an audience willing to pay even more for the product; and (4) implement actions that, in order to attract customers, reduce energy consumption of water and generation of solid waste, as nowadays they are more connected to caring for the environment and the planet (SEBRAE, 2015).

2.3 Consumer loyalty dimensions

The research on consumer satisfaction has been extensive but consumer loyalty today seems to attract more attention because, from a business perspective, loyal consumers increase profits (Cerro et al., 2017).

The concept of customer loyalty mainly comes from researches made in business industries and is seen as a commitment of the current customer in respect to a particular store, brand and service provider, when there are other alternatives that this customer can choose (Shankar et al., 2003 cited in Osman & Ilham, 2013).

The concept has a strong connection with the consumer satisfaction concept since these two pieces provide the conditions for the survival and sustainability of any business organization (Osman & Ilham, 2013). According to these authors' study, "many studies have found that customer satisfaction plays a mediating role in the service quality and customer loyalty relationship" (Osman & Ilham, 2013, p. 28).

In tourism research, consumer loyalty is an important concept, mainly in tourism marketing. The first studies began in the 1980s and, as far as destination loyalty is concerned, the research is not profound because tourists appear to be inherently disloyal and also existing models of loyalty produce poor results when applied to tourism (Cerro et al, 2017). This idea is corroborated by Ali et al. (2016, cited in Suhartanto, Brien, Primiana, Wibisono & Triyuni, 2019, p. 2) who claim that "although loyalty has been extensively discussed in the service literature there has been little research in the creative tourism genre, and researchers have not yet agreed upon how to measure loyalty in this area".

According to McKercher, Guillet & Ng (2012, p. 253) three dimensions related with loyalty studies in tourism can be considered: i) *vertical loyalty hierarchy*, where tourists may display loyalty at different tiers in the tourism system simultaneously (i.e. to a travel agent and an airline); ii) *horizontal loyalties*, where tourists may be loyal to more than one provider on the same tier in the tourism system (i.e. to more than one hotel brand) and; iii) *experiential loyalty* or loyalty to certain holiday styles.

Basically there are two approaches to the loyalty concept, behavioural and attitudinal: i) the behavioural approach theorizes loyalty as behaviour where a consumer is considered loyal if he (or she) systematically purchases a product or service within a certain period (e.g. in tourism, loyalty is typically gauged by the frequency of visits to the attraction or destination); ii) attitudinal approach, in which loyalty intention refers to a customer's state of intense devotion to buying a product or service. Some authors go further and claim that it is not only the intention to buy, but also observable behaviours such as an in-

tention to recommend and to repurchase even if the price increases (for more, see Suhartanto et al. 2019).

But the debate about this topic is much more profound and the literature supports that tourists have a high propensity to be loyal due to the intangible, heterogeneous and inseparable nature of tourism products. Yet, in fact, these must be paid for at a distance with no guarantee of their quality; and further, some tourism motivations can affect destination loyalty such as the desire to break the monotony of daily life or seek out new experiences, and so on (McKercher & Gillet (2011); Alegre & Juaneda, 2006 cited in Cerro et al., 2017).

In fact, the study of loyalty in rural tourism should be based on loyalty to a destination, since in most cases, and with rare exceptions, there are no strong brands associated with accommodation that can generate loyalty to the brand itself, as is characteristic of major hotel brands (Cerro et al., 2017).

According to Ryglová, Rašovská, Šácha & Maráková (2018, p. 8) destination management, apart from other key functions, should concentrate on resource stewardship that contributes to high quality products and boosts the quality of the visitor's experience. A unique experience may become a pre-condition of building customer loyalty. So, loyalty consumer in rural tourism is seen in the repetition or recommendation of a particular destination or accommodation of this typology, influenced by: i) high levels of satisfaction that depend on specific factors such as the personalized, close and family-like treatment which enterprises managers offer, hospitality of the resident community and authenticity of the heritage (natural and cultural) and the singularity of the place; ii) the pattern of consumer loyalty in rural tourism which is based on the valorisation of quality and customer service. Consumers want to be surprised and excited and look to create links with the place visited; and they want to get more complex and complete experiences and experience something unusual, completely different from their current reality (SEBRAE, 2015).

Although there are some explanatory models of loyalty to tourist destinations, the study of Chi and Qu (2008, cited by Cerro et al., 2010, p. 234) emphasizes that destination image directly influences satisfaction, and both are direct antecedents of global satisfaction, which has a positive impact on loyalty to the destination. The indicators applied to rural tourism are: (1) image of the destination (e.g., environmental – cleanness, natural and cultural resources, events, infrastructures, accessibility); (2) satisfaction with the characteristics of

the destination (e.g., purchases and quality of typical products, accommodation, variety of tourism resources); (3) overall satisfaction with the travel experience; (4) loyalty to the destination (intention to return and recommend).

According to Ryglová, et al (2018, p.4), “loyalty can be evaluated according to the customer’s intention to repeat the service purchase or his or her visit to the destination or according to his or her willingness to spread recommendations and positive references about the firm, product, or destination and to what extent this is done”.

3. Methodology

The methodology used in this study focused on the bibliographic review of the study variables (e.g. cultural and creative tourism, rural tourism, and consumer loyalty), and a survey (with closed questions and some open) conducted March-May 2019 using Google Forms, with managers of rural tourism enterprises (accommodations) in the region of Alentejo (Portugal). The selection of the enterprises (mainly small and medium enterprises - SME) was based on the national registration of rural accommodation in Portugal,¹ which includes agritourism, rural hotels and country houses. Since one of the difficulties was the lack of updated data on the enterprises (some no longer existed; others were closed; others had recently opened), the researchers tried to expand and complete the sample by updating more tourism SME according to some criteria, such as having a WEB page, a page on a social network (e.g. Facebook), e-mail.

The study which was carried out was based on the following research reflecting questions: i) How can creative tourism be a distinctive factor in rural communities? ii) How can the use of creative tourism contribute to improving tourism experience and repetition of the visit? iii) Do rural tourism experiences help tourist consumers repeat the experience at the rural tourism enterprises (RTE) and stay longer? iv) How do rural tourism managers seek to develop creative tourism experiences in their business with the intention of prolonging the stay? v) Does hospitality contribute to consumer loyalty? To achieve these purposes, the survey included dimensions such as: a) socioeconomic profile of

¹ <https://rnt.turismodeportugal.pt/RNET/Registos.ConsultaRegisto.aspx?Origem=CP&MostraFiltro=True>

entrepreneurs and clients; b) competitiveness and distinguishing factors; c) expected tourist experiences; d) innovation, creativity and hospitality.

The open questions/answers of the survey were subject to content analysis according to Bardin's theory (2009). The categorical content analysis comprises four steps: (1) Pre-analysis, which consists of material selection (corpus) to be analysed and a meticulous reading of it; (2) Encoding, the step of transforming raw data from the corpus, making use of records to be grouped in the future; (3) Categorization, a phase of organization and classification of the corpus into a set of significant number of units of record (the codes) and (4) Interpretation, which consists of the inferential process (Bardin, 1977, cited in Gondim & Bendassolli, 2014, p.193).

Even with a sample of 76 answers obtained in Alentejo's RTE, some difficulties in conducting this research can be identified. Besides the lack of updated data already explained, the other difficulty was directly reported by the owners of the enterprises: most of these businesses are family-owned and are also SME, in which the owner has several roles. It is thus difficult to motivate these owners to participate in this kind of research. But the study has not ended, and there will be other opportunities to explore more results of a larger number of respondents.

4. Results

Considering the socioeconomic characteristics of managers, research revealed that the profile is mainly one of female managers (55.4% – 41 respondents), with an average age of 45. Most of the respondents have an undergraduate qualification (64% – 47 respondents) and they are the owners of the enterprises (71.6% – 53 respondents), this being their principal activity (68.9% – 51 respondents). Taking the region into account, a quite balanced distribution of subregions was possible: 36.5% from Baixo Alentejo; 24.3% from Alentejo Litoral; 20.3% from Alto Alentejo and 18.9% from Alentejo Central.

When asked about their clients' profile, managers identify the following features: i) demanding customers; ii) with higher education and from middle class; iii) family and business travellers; iv) between 35 and 60 years of age on average; v) both national and foreign; vi) mostly motivated and interested in

Figure 4 – Perception of business impacts of cultural and rural experiences and activities on the enterprise.



Source: Generated by WordItOut. Retrieved from <https://worditout.com/>

Words such as “*positive*”, “*demand*” and “*stay*” emerge from the analysis, reinforcing managers’ positive perception of these cultural and rural experiences. Some managers’ answers corroborate this categorization: “*satisfies customers*”, “*increase stays*”, “*contribute to an extension of stays*”, “*increases demand*” and “*could improve the number of overnight stays in lower seasons*”. Although less frequently, managers also refer to aspects such as: “*complements the offer*”, “*decreases seasonality*”, “*increases business volume*”, and gives “*prestige to business*”.

With the purpose of better understanding the dynamics of rural accommodation enterprises, we sum up the managers’ answers resulting from the closed survey questions in Table 1.

Table 1 – Results from closed questions.

Q.1. In your enterprise, is there some kind of pre-defined programme of animation and entertainment activities related to local heritage and traditions?	60.3% – No 39.7% – Yes
Q.2. Do the types of experiences (e.g. cultural, nature, rural, traditions) that you are able to provide to tourists correspond to the expectations that tourists have?	10.9% – No 89.1% – Yes
Q.3. In the rural-cultural activities provided, does the local community participate or is it involved in this process?	47.7% – No 52.3% – Yes
Q.4. Even if you do not offer rural-cultural activities, do the tourists who use your enterprise usually ask to participate in creative activities (e.g. cultural) in contact with the local community?	40.3% – No 59.7% – Yes
Q.5. How do you communicate/disseminate your offer of this product related to experiences (e.g. cultural, nature, rural, traditions)?	Social networks; site, direct communication with customers
Q.6. Do you consider creativity and innovation as important factors in your business area?	95.8% – Yes
Q.7. Do you think that creativity and innovation have contributed to customer loyalty?	89.7% – Yes 10.3% – No

Source: author’s survey, 2019

From the general results, we can consider that although enterprises do not really have a pre-defined programme of cultural and creative activities, of those which provide this kind of cultural activities based on rurality, 89% correspond to tourists' expectations.

To promote cultural and creative activities in rural accommodation enterprises, partnerships with the local community are important. According to results, and with a small difference, 52% say that, in fact, the community is involved and around 60% say that, even if these creative activities are not offered, tourists ask to participate in direct contact with local communities. Finally, with the purpose of understanding how enterprises communicate their creative offer and related experiences, the main answers resulted in the use of social networks and digital technologies such as a website but major entrepreneurs referred to direct and face-to-face contact with customers, which is a direct result of a kind of family customer service.

From the results, it is very clear that managers considered creativity and innovation to be important factors in this business sector and also that they contribute to customer loyalty.

Also, regarding the interest of knowing the bases on which enterprises can ensure customer loyalty, Figure 5 presents a word cloud with the most frequent words categorized from the open answers.

Figure 5 – Bases to ensure customer loyalty



Source: Generated by WordItOut. Retrieved from <https://worditout.com/>

There is no doubt that the central word is “*customer*”, but others can be pointed out like “*hospitality*”, “*feel*”, “*home*” and “*well*”. Indeed, the answers corroborate the importance of customer satisfaction after having a real and authentic rural experience which, according to managers’ perception of customer loyalty, contributes to their rural accommodation businesses. To reinforce this perspective, some phrases can be quoted from the survey such as: “*meet customer needs*”, “*customer satisfaction*” or “*understand the guests*”.

But there are important reflections on managers’ answers that reveal that customer loyalty is also related to characteristics such as a close relationship, a family and welcoming environment and the feeling of being at home, reinforcing the importance of hospitality. For the managers, hospitality in their business means making the welcome a differentiating factor: the client should feel at home and have friendly service. Based on that, managers considered that this justifies why customers come back and also promote their business among other potential customers.

5. Conclusion

Tourists’ motivation for experiences highlights the importance of creating unique and memorable activities in the tourism sector. Tourists want to have an increasingly more interactive and co-creative role in their tourism experiences. So, interactive and dynamic experiences are an important factor in the affirmation of destinations with rural characteristics and for the competitiveness of rural tourism businesses.

Alentejo has a well-known potential mainly associated with natural resources: archaeology and heritage; local and traditional gastronomy; tranquility and harmony of the countryside; and wine tourism.

Considering the results, we can say that, on a lower scale, rural tourism companies know well what tourists are looking for in rural spaces and they provide various creative activities (individually or in partnership) to attend to their needs. The managers also revealed differentiated behaviour to give personalized and high-quality customer service.

The results allow us to understand that the innovative/creative characteristics of the business depend on the resources available in the region (natural and cultural), the close and almost familiar relationship with the client, the

physical conditions of the space, the characteristics of the service and the memories created.

From the data it is possible to draw the conclusion that identification of tourist motivations and interests and the decision to go to rural enterprises in the region searching for (creative) activities are related to contact with nature and cultural resources, having a very concrete interest in experiencing the local gastronomy and wine, traditions and rural activities and authenticity of the rural environment.

Fortunately, entrepreneurs complement their offer with activities related to more creative experiences such as bread workshops, gardening and taking care of animals, manual production of pottery and others.

Hospitality can contribute to customer loyalty and return visits, and it is important to create a good, family relationship with the customer and give them attention, to provide moments of well-being and to repeat a good, quality experience. More, creativity and innovation in these rural tourism establishments is based on bringing something different; providing memories and seeking to develop a more structured offer of planned activities and programmes in the region to enable tourists to stay longer (Amaral, 2019).

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2. IS THERE A LINK BETWEEN SOCIAL PRESCRIBING AND TOURISTIC ACTIVITIES INVOLVING OLDER INDIVIDUALS? INSIGHTS FROM A SCOPING REVIEW

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Abstract:

Introduction: The growing aging population poses sustainability challenges for health systems. Social Prescribing arises as an innovative strategy to tackle these new demands as there is increasing evidence of its suitability to respond to non-clinical needs identified in the elderly population. This chapter seeks to identify and summarize the existing scientific evidence on Social Prescribing in the elderly population, namely in terms of prescribed activities and their effectiveness, as well as to foresee the connection of Social Prescribing for this population with Touristic Activities.

Methods: Scoping review conducted on SCOPUS, EBSCO, Web of Science and SciELO electronic databases, with the research question: What social prescriptions are referred to elderly people? Used keywords: Social Prescribing, Health, Well-being, Elderly people. The selection process of the included papers was based on PRISMA guidelines. Data extraction followed predefined criteria.

Results: From a total of 39 identified articles, three were selected. Social Prescriptions identified within the elderly population are divided into six categories: Social gatherings, physical exercise, artistic and creative, technical, and technological, personal protection and development, and cultural enhancement activities. Results reveal that Social Prescribing contributes to improvements in intra-, inter- and extra-personal functioning. No Social Prescribing linked to Touristic Activities was found.

Discussion/Conclusion: Prescribing of local, non-clinical activities can combine the improvement of health and well-being of the elderly, the reduction of the cost for health services and the promotion of community resources. Most Social Prescriptions have a high potential to be linked to Touristic Activities.

Keywords: Elderly; Social Prescribing; Community referral; Tourism; Touristic Activities; Health improvements.

1. Introduction

Population aging represents, both from a societal and from an individual perspective, an improvement in the development of life conditions that allow people to add more years to their life. As population aging is increasing worldwide, with Portugal ranking fourth among the 28 countries in the European Union with the highest proportion of elderly people (European Commission, 2015), this achievement has become a challenge for society to adapt to and to identify articulated and intersectoral responses in order to add even more quality of life to those extra years. The impact of the aging population on society will depend, in part, on the responses to this new scenario. Given that this representation of aging also results from the decrease in the number of young people, its development as a complex phenomenon will also depend on the nature of each country's health and social policies.

Recently, a National Strategy for Active and Healthy Aging was proposed in Portugal, establishing priority axes for action to promote the health and well-being of the elderly, and to increase their functional capacity, autonomy and quality of life as they get older (Directorate-General for Health, 2017). At the same time, this plan fosters the development of new approaches that can improve the use of resources that already exist in the community. The approach for promoting active and healthy aging considers the adoption of healthy lifestyles throughout the life span, as well as the preparation of planned transition processes, as is the change to retirement and other later stages of life. The analysis of some European support models for policies aimed at a healthy aging process entails using active aging indicators from the age of 55 on, in order to enable early intervention and to contribute to a healthy transition, ensuring active participation in society (European Commission, 2015). This approach also focuses on the improvement of the elderly's quality of life and the prevention of chronic non-communicable diseases, which may contribute to reducing the burden of disease and the appropriate use of health services in terms of the sustainability of the health system.

The aging processes raise several needs that, although considered to be non-clinical, or social according to some authors, are related to health and well-being (MacLeod et al., 2018). Some of these needs arise from a sedentary lifestyle, relational isolation, low community participation, poor cognitive stimulation, loneliness, among other factors. Precisely because they are non-clinical, they are not met with a suitable response in the context of the services traditionally provided by existing health structures, which most commonly provide responses centered on the disease and its manifestations.

Clinical and non-clinical interventions that can respond to people's real needs are part of an international policy that is well explained in the 2030 Agenda for Sustainable Development (UN, 2015), which recognizes the necessity for a complex intervention in a complex system (Norris et al., 2019). In this sense, improving the understanding of the context will help the assessment of the impact of complex interventions on the communities (Fleming et al, 2019; 2007).

Social Prescribing (SP) has been posed as an innovative and increasingly suitable strategy to respond to non-clinical needs of the elderly population. The referral is mainly done by primary health care professionals (e.g., doctors, nurses or social service workers), who prescribe local services or community

activities developed by the tertiary sector (councils, cultural and recreational associations, SSI, parishes, etc.) (Pescheny, Randhawa, & Pappas, 2018). The SP approach offers the elderly population a greater possibility of community participation, social inclusion, and control, and the possibility of enhancing their health and well-being (Fancourt, Steptoe, & Cadar, 2019).

SP has been developed especially in the United Kingdom and is currently considered by the British National Health Service (NHS) as an innovative approach to support the sustainability of the health system (NHS, 2019). It has also the potential to promote partnerships between community structures, thus contributing to link both the health sector with the social sector (Bickerdike, Booth, Wilson, Farley, & Wright, 2017), in a local SP system. A Local SP System (Local Social Prescribing System - LSPS) is considered as “an articulated set of community, social and health institutions, and people who prescribe, join, streamline, monitor and improve Social Prescribing activities” (Costa et al., 2019). The LSPS should be adjusted to each community’s characteristics, both with regard to the quantity and diversity of the supply of social resources, as well as their functioning dynamics and interaction over time (Pescheny et al., 2018).

In recent decades in Portugal, tourism phenomenon has been increasingly developing in all regions, asserting itself today as one of the drivers of the national economy (Portugal, 2018). Touristic Activities, understood as the actions and behaviours of people in preparation for and during a touristic trip (United Nations, 2010), have been gradually rethought, created, organized and offered in traditional touristic areas of the country but also in those where tourism did not usually have a particular expression on local economies.

Awareness of the importance of the continuation of national investment in this area of the economy and society is at the source of the Tourism Strategy 2027, approved by the Resolution of the Council of Ministers no. 134/2017 of the 27th September, which presents itself as the strategic benchmark for Tourism in Portugal over the next decade (Portugal, 2017a). This ten-year strategy, which includes, among other goals, further accelerating the growth rate; expanding tourist activity to the entire territory and promoting tourism as a factor of social cohesion; boosting tourist activity throughout the year so that tourism is sustainable; stimulating innovation and entrepreneurship; preserving and sustainably and economically enhancing the cultural and natural heritage and the local identity (...) as well as the creating compatibility between this

activity with the permanence of the local community (Portugal, 2017b), is not, however, challenge free. Particularly in communities where the effect of tourism is felt more intensely, its influence on community dynamics is widely recognized. Tourism, despite accelerating the outsourcing of the economy (with more services), active population and space, often raises a seasonal spatial co-existence of populations with divergent interests. Host populations, thus, go from initial enthusiasm to indifference and even saturation, as their lifestyle and community functioning are compromised by the dynamics of tourism and tourists. (Cravidão & Santos, 2013). But this coexistence can also be very healthy for communities that manage to integrate Touristic Activities in their space and dynamics.

Indeed, the sustainability and development of a LSPS inserted in a community influenced by tourism needs to connect three fundamental principles: ecological sustainability; social and cultural sustainability; and economic sustainability. The conciliation of these principles can ensure the sustainable development of both the community as well as tourism, by providing a better quality of life for the resident population and an experience corresponding to the expectation created by the visitor, maintaining a good environmental quality and safeguarding the natural resources where the tourist activity, which will benefit the local community and entrepreneurs, takes place (Cunha, 2006).

The available evidence indicates several benefits of Social Prescribing for the elderly population of LSPS (reduced anxiety and depression, better social relationships, and increased optimism and hope) (Woodall et al., 2018), for health systems (with the potential to reduce the consumption of services: medicines, medical appointments, etc.) (Maughan et al., 2016) and for communities (revitalizing the link between the social and health sectors; the emergence of new community partners) (Bickerdike et al., 2017). However, there is still limited evidence on which activities are more suitable to the elderly population and their impact in terms of health and wellbeing of the users. Moreover, it is important to study the influence of tourism on the dynamics of Local Social Prescribing Systems.

2. Methods

This review followed the reporting guidelines of PRISMA Extension for Scoping Reviews (PRISMA SCR; Tricco, Lillie, & Zarin, 2018) and the five-stage framework developed by Arksey and O'Malley (2005).

Stage 1. Identifying the research question

What social prescriptions are referred for elderly people?

Aim:

- To map and summarize the existing evidence of *social prescriptions* for the elderly.
- To characterize the *social prescriptions* referred to the elderly.
- To map the impact of *social prescriptions* on the health and well-being of the elderly.
- To identify the *social prescriptions* that can be categorized as Touristic Activities.

Stage 2. Identifying relevant studies

The search strategy was developed by two researchers of this study. The following databases were used: SCOPUS; EBSCO (CINAHL Complete Full Text and MEDLINE Complete Full Text), SciELO, Web of Science, accessed in the Lisbon School of Nursing (<https://www.esel.pt/node/6231>), using Boolean combination of keywords as follows: Social Prescribing (on full text) AND Elderly People (on abstract) AND Health OR Well-being (on abstract).

Stage 3. Study selection

Total number of articles were found followed through the application of inclusion and exclusion criteria as follow (Table 1). The search was conducted in November 2019.

The identified papers in each database were put together in one single document and duplicates were removed. After this, paper selection was performed independently by two researchers based on the title and abstract. Articles on topics not related to SP were excluded. The recommendation to include the bibliographic references of the selected articles in the selection process was considered (Figure 1).

Table 1 - Eligibility criteria of the Articles.

SELECTION CRITERIA	INCLUSION CRITERIA	EXCLUSION CRITERIA
Population	People aged 55 years old or older. Both sexes.	Institutionalized due to acute or chronic illness.
Concept	Social Prescriptions (interventions focused on activities of interest, instead of clinical interventions, to promote well-being)	No clarification that what is being advised to the patients falls under the SP definition.
Context	Social prescriptions carried out in the community by health professionals or community agents.	When the articles address conceptually approximate interventions, but not called SP.
Time Frame	No time limits.	
Study Designs	No paradigm limitation. Studies with empirical results resulting from SP, Literature reviews.	
Availability	Full text.	
Language	English, Portuguese, Spanish.	

Source: Authors

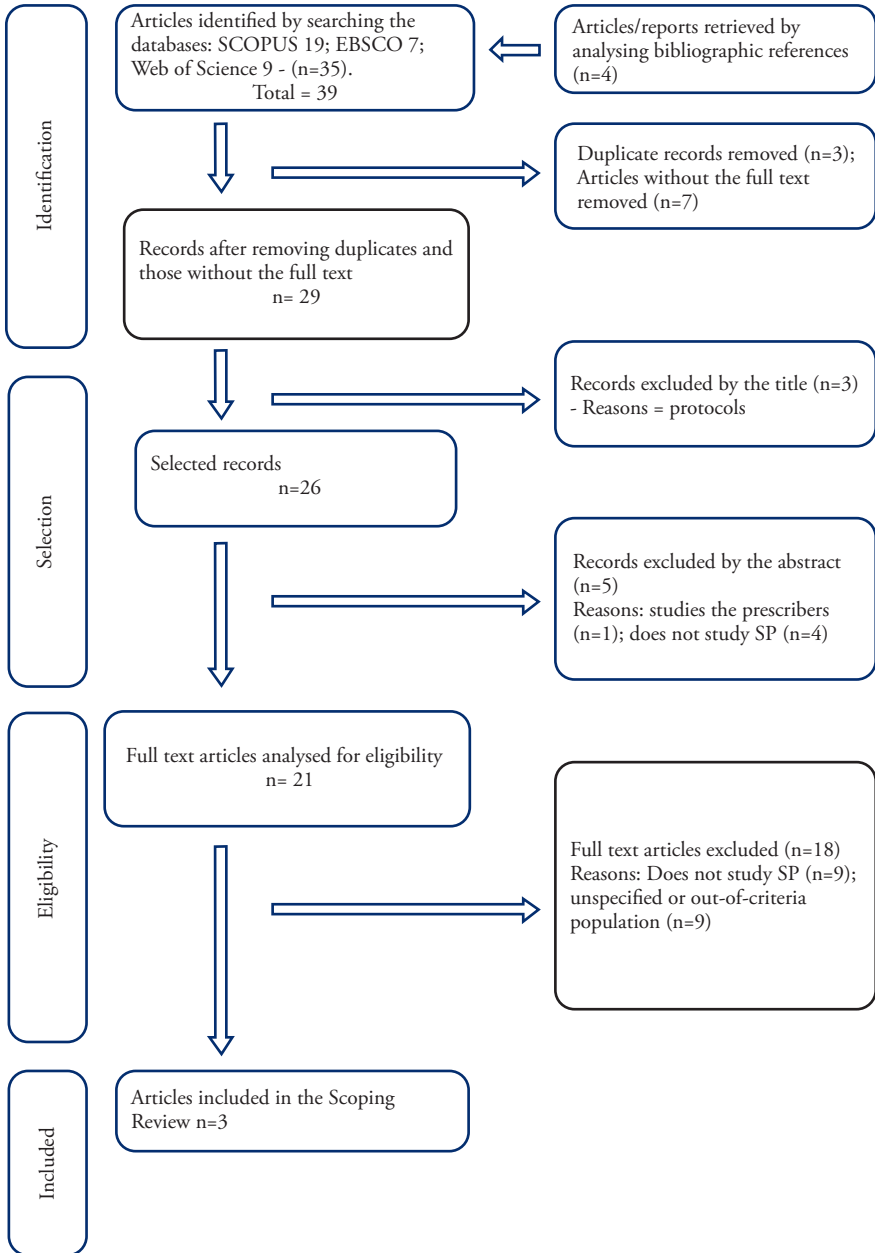
Stage 4. Charting the data

Charting the data focused on describing the following study characteristics: Author/Year; Study Design; Objective; Sample; Results (context of the prescription / who prescribes it / type of prescription); Outcomes of the prescription; Tourism activities (Table 2).

Stage 5. Summarizing the data

A narrative summary of the results was conducted in accordance with the research question. Data extraction was carried out by one of the researchers and validated by another researcher. The extraction and systematic presentation of the relevant information was carried out to achieve review objectives (Table 2). We found two quantitative studies and one mixed method study, in which the research designs are all longitudinal, that is, where they are intended to monitor and measure the impact of the intervention.

Figure 1 - PRISMA ScR flowchart of data selection process.



Source: Authors

Table 2 - Extraction of results.

Author /Year	Study Design	Objective	Sample	Results(context of the prescription / who prescribes it / type of prescription /	Outcomes of the prescription	Tourism activities
(Lofus et al., 2017)	Intervention project with experimental design. People were followed for 12 months. One group with SP intervention and another non-participant group.	To determine whether SP influences contacts with the general practitioner and the use of multiple medications	People over the age of 65 who have a chronic illness, take multiple medications (over 5 medications) or are perceived by the doctor as someone who often comes for consultations. 68 people were selected, but only 28 participated in the program (average age: 72.1; dp=6.8) 5 men and 23 women. No differences in terms of sociodemographic characterization in the two samples (those who accepted and those who did not accept to participate). Main needs: social needs, exercise needs, psychological needs, falls.	The general practitioner refers them to the SP community service / The SP co-coordinator (without referring to the creation of this figure) / A home visit is carried out after telephone contact / A 12-week program is scheduled with various activities: social clubs, men's workshop, counselling, arts program, fall prevention, exercise classes, crochet classes, personal development classes and classes to improve their use of and familiarize them with computers.	- Improvement in well-being and self-esteem- No significant difference in the number of visits to their general practitioner, home visits and telephone calls. There are also no differences in their repeated medication prescriptions.	No
(Todd, Carnie, Lockyer, Thomson, & Chatterjee, 2017)	Mixed, grounded theory. Using interviews. After the program and follow-up 3 months later. Measuring well-being (Warwick Edinburgh Mental Wellbeing Scale; UCL Museums Wellbeing Measure - Older Adult) and social isolation (R-UCLA Loneliness Scale).	To understand how the Social Prescribing programs in museums can provoke the change that allows for a reduction in feelings of social isolation in elderly people, determining the elements and processes involved and how they interacted to create a social and physical environment that improved their psychological well-being.	20 participants from an initial group of 115, aged 65-94 years old, with loneliness and social isolation. Participants did not frequent museums before, mostly live alone, and did not regularly attend other clubs and societies. They do not work to earn a salary and do not volunteer.	Visiting programmes to 7 museums for 10 weeks (5 to 12 people per group, visits of 2 hours per week/It is not clear who prescribes it / Each museum organizes different activities, which promote the connection to the museum works and group participation: discussing objects, painting, collages, creative writing, sculpture, making music.	- Better commitment to others and social interaction.- Feeling more confident, improved well-being, more functional activities at home, feeling less limited, judging other elderly people less.	No
(Thomson et al., 2018)	Quantitative, longitudinal design, with pre and post intervention assessment; at 3 separate times (beginning, before and end of the program); 2 year programme.	Assess the well-being of elderly people, subject to a SP program called "Museums by prescription". Assess the programs' impact on the participants' emotions.	People (n=115) aged 65-94, at risk of loneliness and social isolation. 63% were women and 82% were British White.	Community, referred by social service, health and tertiary sector workers. They can be accompanied by someone of their choice and are even accepted with moderate dementia / it is not clear who prescribes it / 12 base programmes in museums, over 10 weeks, with each session lasting 2 hours a week.	Improvements in all 6 dimensions of the Emotions instrument (in the 3 separating assessment times, beginning, during and after). Improved well-being, a sense of privilege, and satisfaction with meeting people.	No

Source: Authors

Continuing to systematize the results, we extracted the way SP is defined in the studies where this was clarified (Table 3).

Table 3 - Presentation of the Social Prescribing definitions.

Author /Year	SP Definition
(Loftus et al., 2017)	A clear, coherent, and collaborative process in which health professionals work with patients and service users, to select and refer them to community-based services.
(Todd et al., 2017)	It is a way of offering interventions focused on activities of interest, instead of perpetuating the dependence on clinical interventions, such as psychological therapies, visits to the general practitioner and psychotropic medications, to improve inclusion and well-being in the elderly.

Source: Authors

3. Results

A total of 39 articles was identified. 3 duplicates were removed, and 7 non full text were removed. The titles of 29 articles were screened, 3 articles were excluded by the title. 26 articles were excluded by abstracts; 5 articles did not comply with inclusion criteria. Leaving a total of 21 articles for full text reading, of which 18 articles were excluded. This left 3 articles to be included (Figure 1; Table 1; Table 2).

Of the three selected papers, only the first two attempt to delimit the concept. It can be understood as a clear, coherent and collaborative process in which health professionals work with patients and service users, to select and make proper referrals to community-based services (Loftus, McCauley, & McCarron, 2017). Furthermore, these authors stated that only health professionals should determine who meets the criteria to benefit from community activities and refer them to SP services and providers.

One of the studies, intervention project with experimental design, intended to determine whether the enjoyment of SP would decrease elderly people and those with social needs, physical exercise needs, psychological needs, and those with registered falls resorting to GP health professionals and support medication. The health professionals refer to an SP community service that determines which activities are best for a 12-weeks programme. The results

show an improvement in well-being and self-esteem but no significant differences in the use of health and medication services (Loftus et al., 2017). The study is limited by the fact that it is a small sample (n=28) and the delay between referral and the beginning of the SP program, which may have contributed to the loss of enthusiasm and commitment.

In the second study (Todd, Camic, Lockyer, Thomson, & Chatterjee, 2017), the definition comes close to a way of offering interventions focused on activities of interest to improve inclusion and well-being in the elderly, as an alternative to more traditional and more clinical approaches. This paper intended to understand how SP programs in museums can reduce the social isolation of the elderly and contribute to their well-being. Improvements in several dimensions were observed, namely better commitment to others and increased social interaction, feeling more confident, improved well-being, more functional activities at home, feeling less limited, less judging other elderly people. The study has several limitations: the prescribers are not identified, there was no prior information on the participants' experience in relation to the proposed activities, the sample was small (n=20) and the museums had different activities that made it difficult to interpret results (Todd et al., 2017).

The third study aimed to assess the well-being of elderly people, subjected to a SP program called "Museums by prescription" (Thomson, Lockyer, Camic, & Chatterjee, 2018). With a larger sample than the previous study (n=115) it studied people at risk of loneliness and social isolation, referred by workers from social service, health and the tertiary sector. As a result, there was an "improvement in emotions", "improved well-being", a "sense of privilege", and "satisfaction with meeting people". The fact that it is not clear who makes the prescriptions is a weakness of the study.

Overall, considering the three studies selected, narrative analysis shows that Social Prescriptions prescribed to the elderly are mainly divided into six distinct categories: Social gathering activities: social clubs; Physical exercise activities: exercise classes; Artistic and creative activities: arts, crochet, painting, collage, creative writing, sculpture and music making programmes; Technical and technological activities: men's workshop; familiarization and improving their use of computers; Personal protection and development activities: fall prevention, counselling, personal development; Cultural enhancement activities: visits to museums (these also mobilized artistic and creative activities in one of the studies).

4. Discussion

The purpose of this review was to systematize the literature on SP targeting elderly people (≥ 55 years old), to characterize these prescriptions and their impact in terms of health and wellbeing of the users. In this research through narrative analysis, it was possible to recognize that Social Prescriptions prescribed to the elderly are mainly divided into six distinct categories: Social gathering activities; Physical exercise activities; Artistic and creative activities; Technical and technological activities; Personal protection and development activities; Cultural enhancement activities. These are prescriptions that take place in the context of each LSPS, that are indicated or selected to be initiated in primary health care that later connects with the agents of these LSPS.

The results reveal improvements in dimensions of perception and intra-personal functioning: improvement in well-being and self-esteem (Loftus et al., 2017), feeling more confident, improved well-being, feeling less limited, better functionality at home (Todd et al., 2017); interpersonal: better commitment to others and social interaction, judging other elderly people less, satisfaction in meeting people (Thomson et al., 2018); and extra-personal: sense of privilege (Thomson et al., 2018). These results are in line with the results of other studies in which age was not specifically determined, or SP appears as an available resource but its effect has not been evaluated (March et al., 2015; Woodall et al., 2018).

Significant differences in the use of health services (number of times that they resort to general practitioners, home visits and telephone calls) were not found (Loftus et al., 2017). This is a research topic that many other authors point as needed to better understand the impact of SP in health services usage (Bickerdike et al., 2017; Leavell et al., 2019).

In the studies included in this review, none of the SP carried out is expressly framed by the authors in a category that we could call Touristic Activities, which refers us to either prescriptions made in LPSP that have little or nothing to do with tourism, or for prescriptions that consider the use of touristic communities resources in a more traditional way. Even so, we believe that we can consider that some of the SP identified in this study are perfectly linked to Touristic Activities, namely exercise classes (Loftus et al., 2017) and cultural activities such as visits to museums, painting, sculpture and music (Thomson et al., 2018; Todd et al., 2017). It should also be noted that several other SP found in the

excluded articles for not meeting all the inclusion criteria could be considered in this category: nature walks, cultural excursions, etc. (United Nations, 2010).

This complex issue, the health needs and the aging process, can benefit from a complex health intervention, such as Social Prescribing, as this intervention confers a set of components that are sought to develop and evaluate according to the Medical Research model Council in order to perceive its value for the people to whom it is applied (Craig et al 2013).

There are limitations in this work. As in other studies of this nature, the more demanding the inclusion and exclusion criteria are for the selection of articles, the smaller the number of those selected. In the scope of SP, although it is possible to find several opinion/reflection publications, it appears that the mass of studies on the subject with robust results and with a clear definition of the study population is still scarce. It is not surprising, therefore, that only three articles have met the eligibility criteria when articulating jointly the terms referring to the Population (Elderly people), the Concept (Social prescriptions) and the Context (Prescriptions made in the community).

The choice for considering only studies with people aged 55 years old or older was also a considerable limitation to the number of selected articles, since many studies found were population unspecified or out-of-criteria. In the same way, the possibility that there are published articles in other languages or scientific databases that we did not access could have offered other important data on the relationship between Touristic Activities and SP.

Despite all its limitations, conclusions of the study herein reported point to the need for other studies to be made. Continuing the quest to unveil the potential link between Social Prescribing and Touristic Activities, further research needs to broaden research equations. Since in this study Time Frame had no limits and Study Designs had no paradigm limitations, future studies are advised to consider larger inclusion criteria for Population Age (a larger or unspecified gap), Availability (non-full text articles can be pursued from their original full text sources) and Language (more than English, Portuguese and Spanish).

5. Conclusions

In this article we sought to contribute to unveiling the currently unexplained link in scientific literature between SP and tourism, namely Touristic Activities.

For the aging population (elderly and pre-elderly), the different categories of SP carried out and fulfilled under the respective LSPS showed improvements in individual health, in their interaction with others and with institutions and society.

Although none of the SP carried out can be expressly included in a category that we could call Touristic Activities, all prescribed activity categories (Social gatherings; physical exercise; artistic and creative; technical and technological; personal protection and development and cultural enhancement activities) present, however, a high potential to be articulated with Touristic Activities in LSPS that coexist with the growing tourism phenomenon.

Tourist activity is growing, the population is aging, the health system is getting more expensive. Social Prescribing of Touristic Activities can, among many others, be one of the contributions to the happy resolution of this equation insofar as it manages to combine offering Touristic Activities, promoting community resources, improving the health and well-being of the elderly and lowering the costs for the health services.

Declaration of interest: The authors report no conflicts of interest.

Acknowledgments

This project is funded by CENIE - Centro Internacional sobre o Envelhecimento, under the Interreg V-A / POCTEP 2014/2020 Program and Fundação para a Ciência e a Tecnologia (FCT). The opinions in this article are the sole responsibility of the authors. The European Commission and Program Authorities are not responsible for the use of the information contained in this article.

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PART II.
COMMUNITY AND STAKEHOLDERS'
INNOVATION



3. COMMUNITY-BASED TOURISM IN A CAIÇARA COMMUNITY IN ILHABELA ISLAND, BRAZIL

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Abstract

The archipelago of Ilhabela, located on the north coast of São Paulo, is known for its areas of original Atlantic Rain Forest and rich biodiversity. Its rural area hosts 17 villages known as Traditional Caiçara Communities. Caiçaras are small farmers and fishermen - native inhabitants. Recently, mass tourism has been pressuring to spread to the rural villages that had traditionally been quite isolated due to the difficult terrain and the creation of a State Park in 1977. In this scenario, Caiçaras from Castelhanos Beach have, since 2017, designed and implemented a local initiative to develop tourism enhancing traditional livelihoods, protecting natural resources and generating income through small-scale and low-impact experiences linked to their subsistence activities. The Castelhanos Community-Based Tourism presents itself through a website, which has been designed by the Caiçaras. Thus, this study aims to register the process of Castelhanos' CBT design and creation to identify the role that traditional knowledge plays on the experiences offered and analyse the importance of the territory to its continuum. The main results point that actions developed by the local community related to their empowerment with tourism are one of the pillars to improve their economic gains, perceptions about their symbolic territory and the forms of tourism management.

Keywords: Community-based Tourism; Castelhanos Beach / SP; Traditional Caiçara Community; Conservation Unit; Ilhabela – Brazil.

1. Introduction

The northern coast of São Paulo, where the archipelago of Ilhabela is located, has gone through processes of transformation, initially due to the agricultural exportation economy since Colonial Brazil, with its production destined to the external market and, later on, in the 20th century, due to real state and second housing interests, leaving the region subjected to different influences (São Paulo, 1947; França, 1951; Calvente, 1993).

With the economic stagnation of such agricultural products during the colonial and imperial periods, small villages were created along the coast, living in almost complete isolation, based on subsistence agricultural and fishing activities. Some of these villages resisted to changes and nowadays form the Traditional *Caiçara* Communities.

Caiçaras are inhabitants of the southeast coast of Brazil, characterized by ethnic-cultural miscegenation, who have developed a rustic lifestyle supported by resources available in nature.

In 1977, the creation of the Ilhabela State Park aimed to refrain the real state advance caused by the establishment of tourism in São Sebastião, the main island in the Ilhabela archipelago, where the municipality's main office is located. However, the current environmental legislation put the permanence of *Caiçaras* in historically occupied areas at risk, leading to marginalization due to the prohibition of their social and economic activities.

Castelhanos Beach is one of the 17 *Caiçara* communities at Ilhabela who have resisted to transformation and restrictions. Despite difficult access, it is the second most visited beach and, thus, has a strong touristic appeal.

The conflicts caused by high touristic activity and service structures are related to the use and occupation of *Caiçara* territory. Fishing areas are taken by tourism and the *Caiçara* is excluded from their place and territories.

Within this context, the Castelhanos Community-Based Tourism, a group constituted by the beach's inhabitants in 2017, has been providing experiences related to traditional activities as the alternative for income generation and inclusion in discussion concerning local development.

This study aims to register the planning and creation process of CBT in Castelhanos, Ilhabela/SP – Brazil.

Its specific goals are: 1) Identifying the role of traditional associated knowledge in the experiences provided by the CBT initiative; and 2) Analysing the importance of traditional territory in Castelhanos CBT.

The research-action methodology was used in this study. As part of the methodology, documents designed in CBT planning and creation workshops, interviews performed during this process and the content of the website created during the implementation of CBT were analysed.

2. The particularities and inhabitants of the studied area

The northern coast of São Paulo is located between the two biggest metropolises of Brazil, São Paulo and Rio de Janeiro. It is composed by mountains covered by Atlantic Rain Forest close to the sea, creating small beaches, with the remaining presence of traditional *Caiçara* and *Quilombola* communities, which make the landscape tourism appealing (Raimundo, 2007; Mussolini, 1980).

The Ilhabela archipelago is located in the coastal portion, with an area of 347 km², almost completely protected by a conservation unit – the Ilhabela State Park (PEIb) – composed by São Sebastião, Búzios, and Vitória islands, as well as other islands, islets and rocky islets, as seen in Figure 1.

Figure 1: Location of the Ilhabela archipelago in the northern coast of São Paulo.



Source: Alain Briatte Mantchev (In Marcondes, 2017).

Besides the landscape value for tourism, this coast is highlighted by its economic importance related to the activities of the second biggest port in the State of São Paulo, responsible for deploying more than 60% of the oil from

mid-western and south-eastern regions, hosting the Gas Treatment Unit in Caraguatatuba and the main offshore oil platforms of Pre-sal field at Santos Basin (Raimundo, Fracalanza, & Jacobi, 2017).

It is important to contextualize that the northern coast economy was historically organized, in the beginning of the Brazilian colonial period, around the agricultural exportation production, especially with sugarcane plantations during Colonial Brazil and later on with coffee in the 19th and 20th centuries. The decline of monoculture led to the population exodus and the abandonment of many properties.

In Ilhabela, the economic stagnation scenario lasted until the beginning of the 1960s, with the arrival of tourism, interchange with some activities that affected the socioeconomic context. Until the 1960s, the main subsistence means for the remaining populations that were semi-isolated was based on the cultivation of small farms, initially created to supply the nucleuses dedicated to the work on bigger farms.

Another highlight is the Japanese migration, which introduced fishing techniques and motorboats, developing a commercial relationship related to the capitalist rationale, based on payed work in opposition to the until then dominant subsistence economy (França, 1951; Mussolini, 1980).

Tourism and residential tourism have strengthened land speculation and the real state race that gradually reflected on land valorisation and on the expulsion of native inhabitants – *Caiçaras* – especially in the continental side of São Sebastião Island. This phenomenon changed local landscape with the construction of housing and supporting structures, also contributing to the migration of construction workers.

Aiming to prevent larger territorial transformations, in 1977, the São Paulo State government created the Ilhabela State Park (PEIb) to protect nature and strengthen leisure and recreation activities. The establishment of PEIb imposed a preservationist regulation that disregarded the existence of *Caiçaras*, having disabled their socioeconomic activities. This episode sets a new phase, in which tourism is now the main economic alternative, changing the housing market, and social and territorial structures (Calvente, 1993; Luchiari, 1999).

Over the years, touristic activity has taken on a mass characteristic, not only directed toward residential tourism, but to great flows concentrated on public holidays, weekends and summertime. Highlighting the sun and beach segment, touristic activities were strengthened on the island continental coast

side (where the municipality's main office is located) without much planning and control, leading to a series of negative social impacts, such as population growth, disorderly occupation, marginalization of native people, stimulation of informal and precarious work and the multiplication of summer houses, which lead to high costs for the municipality for demanding the implementation of an urban infrastructure that is idle throughout the year (São Paulo, 2015).

In the last years, aiming to reduce the economic impacts for businesses, new tours have been created by tourism agencies in little anthropized areas, such as *Caiçara* villages remaining south and west of the island (on the seaside).

Population nucleuses formatted since the colonial period and consolidated during the economic peak in the beginning of the 20th century have resisted for many years to moments of difficult circulation conditions and to diminishing commercial relations, having founded small villages all over the coast, adapting themselves to the many circumstances and influences (Marcilio, 2066; França, 1951; Calvente, 1993).

The villages that remained relatively more isolated, especially after the creation of PEIb, compose the Traditional *Caiçara* Communities. At Ilhabela Archipelago, there are still 17 *Caiçara* villages, placed in the seaside of the Islands of São Sebastião, Búzios and Vitória (Pirró, 2008). They resist to the threats of tourism's commercial and real estate speculation and fight for the continuity of their lifestyle¹, a structuring element for *Caiçara* identity.

3. *Caiçaras*, their practices and tourism

In Brazil, a series of researchers have dedicated themselves to studying *Caiçaras* and the importance of their lifestyle as a cultural element, but also for handling natural resources in the environments they historically inhabit, as seen in the references given throughout this chapter.

Small settlements, created with the ethnic and cultural miscegenation of colonizing Portuguese, coast indigenous people and, later on, enslaved African people and Japanese migrants, have developed a rustic lifestyle, supported by

¹ Understood as the way through which beach communities in the southeast organize their material production, social and symbolic relations within a certain spatial and cultural context. The material and non-material production of life are not separated areas, but combined to produce their lifestyle (Diegues, 2004, p. 22). For a more detailed description of the *Caiçara* lifestyle, see Adams (2000) or Sanches (2004).

natural resources and the occupied area (Adams, 2000; Diegues & Arruda, 2000).

According to Diegues (2000), *Caiçaras* are differentiated from other traditional populations by their culture and lifestyle. The *Caiçara* way of doing is composed by the way processes happen during activities, being transmitted orally. It is not, however, a static lifestyle, there have always been internal changes over the years, especially shortly after the arrival of tourists, after the 1960s, which made them constantly rethink their lifestyle.

Characterized by small-scale production, family participation, and the artisanal aspect of the activities, the *Caiçaras* are fishermen and farmers, familiar to natural cycles and to farm and sea-work techniques (Adams, 2000). Thus, their socioeconomic organization and symbolic universe are supported by the production system composed by itinerant farming activities, subsistence fishing, hunting, extractivism and handicraft (Diegues & Arruda, 2000).

Caiçara daily lives have inherited much from indigenous material culture, which is one of their formatting cultures, examples of that are the *tipiti* (a kind of basket), intoxicating herbs, siege fishing (fishing technique), *moquem* (fish conservation by fire), canoes excavated in a single trunk (Adams, 2000).

The domestic group was the vital unit of *caiçara* existence: a reproduction, work, production and consumption group all at the same time (Raimundo, 2001). The semi-isolation that characterized *Caiçara* communities ended up making them almost as autarchies, self-sufficient and independent (Marcilio, 2006).

Caiçara agricultural practices were set by natural cycles. Moon phases and year seasons influenced practices – from sowing to harvesting. Among agricultural products, manioc was (and is) the most cultivated one –, the *caiçara* lifestyle was characterized by the combination of subsistence agriculture, based on manioc, with fishing (Adams, 2000). Thus, manioc flour, substitute for the European bread (called “tropical bread” or “poor bread”) has gained importance and persists until today on the coast (Raimundo, 2001).

Oliveira et al. (1998) indicate that the *Caiçara* population in the northern coast of São Paulo uses raw materials from the Atlantic Rain Forest to develop their production activities, just as for constructing their houses, eating and medicinal uses. These materials are usually collected in the areas close to the houses and in the woods within these communities’ territories, according to the needed natural resource (Oliveira et al., 1998), making their lifestyle dependent on and intrinsically connected to the use of natural resources.

Thus, a deep relation with nature defines the *Caiçara* culture, characterized by symbolic values and traditional knowledge, which combined form the traditions and particular lifestyle with strong emotional bonds with sea and forest.

The implementation of PEIb led to conflicts related to the prohibition of traditional activities and especially regarding the use of occupation of the territory. Aspects as wood extraction for canoe and house construction, farming and artisanal craft were harmed, leading to the expulsion from the lands. This happened because the legislation was supported at the time by the São Paulo State Parks Decree, from 1986, which, among other things, restricted socio-economic practices, including traditional ones, as expressed in the following articles:

State Parks equipped with exceptional natural attributes, objects of permanent preservation, submitted to the inalienability and unavailability condition as a whole [...] are destined to scientific, cultural, educational, and recreational ends [...] the main objective of State Parks lies on the preservation of covered ecosystems against any changes that distort them (São Paulo State Parks Decree, paragraphs 1, 2 and 3 of article 1 as cited in Raimundo & Simões, 2016, p. 471).

With the influence of the introduction of commercial fishing and tourism in the territory, a reorganization of economic activities was observed, with tourism absorbing the fish production and with the offer of payed work for housekeepers and construction workers, a factor that changes the *Caiçara* rural rationale for good; nowadays, *Caiçaras* dedicate themselves more to fishing than farming (which, besides the environmental restriction, no longer presents commercial value).

Castelhanos is one of these places that resists to changes by the influence of capital pressure and where Community-Based Tourism (CBT) has been developed in Ilhabela. It is located on the seaside of São Sebastião Island, around PEIb, and it is the only *Caiçara* village in the whole archipelago with land access, done by 4x4 vehicles that cross through the protected area. It has approximately 40 families divided into two small villages – the Communities Canto do Ribeirão and Lagoa, both located on the beach north and south ends, respectively.

4. Tourism context at Castelhanos Beach

The adventurous access has transformed Castelhanos since the 1990s into an increasingly famous destination, making it “mandatory” for tourists visiting Ilhabela. Castelhanos is the sixth most visited place and the second most visited beach of the archipelago (Ilhabela, 2017).

The trip to Castelhanos is organized as a day trip performed by tourism agencies located in the urban area that offer sea and land modalities, that is, flex boats (inflatable boats) and 4x4 vehicles. In 2019, 126 commercial vehicles were authorized for operation at PEIb and the average visitation reached 86,000 tourists/year². To serve this growing contingent, for the last two decades, three medium-size restaurants and smaller ones managed by external actors were established in pre-determined agreements with tourism agencies.

When analysing the touristic development at Castelhanos, overall, it is possible to verify that it has not created positive impacts, especially under the social and territorial perspective, considering the lack of investment on land regularization, basic sanitation, education, health, access, communication, professional qualification, and public policies directed toward *Caiçaras* empowerment and the maintenance of their culture (Marcondes, 2018).

Middle aged *Caiçaras* are offered general service work positions, both in restaurants and summer houses. The young ones are inserted on disembarkation or as waiters. Little by little, traditional activities are abandoned for payed work in tourism supporting activities. Resisting *Caiçaras* have found a way of participating indirectly in tourism by selling fish at local restaurants, as well as handcraft (Marcondes, 2018). Such factors corroborate the idea that tourism in traditional communities, due to the lack of regulating tools by the public power, on the one hand, is an income generation opportunity and, on the other, a threat to their lifestyle (Oliveira, 2009; Maldonado, 2009).

Despite having lost part of their lands due to land speculation in the 1960s and 1970s, *Caiçaras* from Castelhanos have managed to remain in the areas close to the beach, a place where disputes are nowadays focused on the use for tourism.

Conflicts revolve around land invasion, new inhabitants coming due to work positions at the restaurants, issues with the increase of illicit substance

² Data by Ilhabela State Park, 2020. It is essential to highlight that the indicators do not cover sea visitation, which is performed with no control or regulation.

use especially by young people, hydric resource pollution, division of *Caiçaras* interests due to the need for socioeconomic reorganization, environmental restriction of the reproduction of their lifestyle versus the permissiveness regarding touristic activities, need for land regularization, exclusion of *Caiçaras* from the places of reproduction of their lifestyle, among many others.

The resilience capacity of *Caiçaras* can once again be seen in the adaptation to the changes due to transformations in traditional territories by tourism. With the development of CBT, *Caiçaras* at Castelhanos have been finding alternatives for the valuation of traditional culture, complementing family income, participating on decisions on the territory and strengthening their community organization.

5. Community-Based Tourism at Castelhanos

In many occasions, CBT has found the means to develop itself, especially in scenarios aiming to oppose to the capitalist thinking of cultural, economic, social, and territorial exclusion, with strong adhesion in Latin and South America, Africa and Asia. It can be understood as a political and social movement capable of mobilizing individuals to transform situations of socioeconomic and cultural marginalization.

It is a relatively new field, with a conceptual basis under construction. However, one can observe principles organizing the processes and characterizing CBT as close to sustainable pillars. According to Fabrino (2013), the components that permeate most concepts and premises cover aspects connected to community organization, control, management and participation, to the generation and distribution of benefits, valuation of local lifestyles and culture, solidary economy, incorporation of the environmental dimension, economic integration and interculturality.

The case of CBT at Castelhanos began in 2017, encouraged by a group of volunteers who took turns in the activities throughout the process, initially called Project Community-Based Tourism at Castelhanos: sustainable development and strengthening. The objective proposed to *Caiçaras* was to discuss CBT concepts and practices, encouraging income generation through the valuation of *Caiçara* culture, disseminating sustainable tourism, developing a web-

site with the results achieved along with the traditional community and stimulating leadership in the process of local development.

The mobilization to discuss CBT principles with the Castelhanos community was widely welcome by the *Caiçaras*. Meetings were held on a weekly basis and occurred for six months in 2017 at the community ranch³, with the presence of around 15 *Caiçaras* among men, women and young people, mostly fishermen and farmers, members of the only two residents' associations (one representing the four villages of Castelhanos Bay and other representing the two villages in Castelhanos Beach). They have approached workshops for participative construction of a community tourism proposal that was desirable for the collective. These workshops are organized as a process that shaped a trust relationship among all participants – the technical team and *Caiçaras*.

Figure 2: Workgroup at the workshop for the construction of CBT at Castelhanos.



Source: Daniella Marcondes, 11th of August 2017.

At first, *Caiçaras* were assembled in groups, as seen in Figure 2, to answer the following questions: How do you feel about tourism today? What are your

³ Structure located at the beach and used to store fishing materials and canoes. A meeting place for fishermen, where they clean and separate fish for selling.

expectations? How would you like to see tourism in Castelhanos? These questions were applied considering the knowledge of local scenario acquired from previous expeditions and meetings participation. The methodology was inspired on the principles of research-action focusing on argumentative perspective (Thiollant, 2000). Below, tables 1 and 2 show the results of the workshop based on *Caiçaras'* answers to these questions.

Table 1: Register of expectations and the current scenario of tourism Castelhanos.

Expectations regarding tourism at Castelhanos	Feelings regarding tourism at Castelhanos
Strengthening	"Tourists do not come to the community"
Getting to know tourists better	"Outsiders make money where we were born"
Income for the community	"They visit our place, but do not come to us"
Benefits for all	"The tourists are not spread. Revolt"
Organized tourism	"Revolted, they do not know we exist"
Having who to sell handicrafts	"Lack of organization"
Learning more on tourism	"Lack of information, the tourists feel lost"
Affirming their territory	Disorganized tourism
How can tourism be sustainable	"Tourists are not informed; do not know we have handicrafts"
Ending with mass tourism	"Tourism is good when it gives us something"
"Tourism creates a new view for Castelhanos"	"Tourists need to respect caiçara environment"
"Offering my products for tourists"	"Tourism is essential for organized"
"Tourists do not know what there is on the beach, caiçaras do not have contact to tourists"	"Agencies and jeepers do not inform tourists, the ones earning are not local people"
Revolted	"We need to exist for tourism"

Source: CBT at Castelhanos, workshop performed on the 11th August 2017.

Table 2. Register of the desired tourism for Castelhanos.

Future projections regarding tourism at Castelhanos
Getting to know <i>caiçara</i> culture
Workshops to learn how to make fishnets
Visitation to nets and sieges
Guides for millhouse visitation
Boat tours at Castelhanos Bay
Food cooked in firewood ovens
Tourism respecting the community
A day as <i>caiçara</i> in the community
Owning their own business, working as a collective in equality!
Strengthening and taking ownership on their own territory
Raising awareness so that inhabitants do not sell their lands
Tour guides for Mansa and Vermelha Beaches
Getting to know the artisans
Well organized tourism
That tourists get to know their history, daily lives, roots, and tradition

Source: CBT at Castelhanos, workshop performed on the 11th August 2017.

Regarding the current scenario, the feelings of exclusion from the traditional territory, social impacts and lack of participation in development, especially concerning the economic aspects, are clear.

It was possible to understand the *Caiçara* motivation in adhering to and constructing a participative CBT. The tables 1 and 2 have also shown themes

related to conflicts, previously highlighted in this chapter, and regarding the way that tourism and development in the territory take place without *Caiçara* participation. In the community context, *Caiçaras* were involved in conflicts caused by the increase in touristic visitation, the strengthening of enterprises by external actors, increase in the number of 4x4 vehicles and boat agencies, difficulties in the regularization and implementation of a parking area, conflicts due to the process of land regularization for marine areas (Authorization Term for Sustainable Use) (Marcondes & Raimundo, 2019), as well as the absence of the State regarding the provision of basic rights.

Future perspectives were permeated by CBT principles and concepts, built through community desires, highlighting the valuation of *Caiçara* culture and history, of traditional territory and its associated knowledge.

As a product of this phase, the group identified the attractions and commerce/services by internal actors and developed tours focused on the socio-economic and cultural experiences of community members. The strong presence of *Caiçara* cultural elements in the tours designed in the workshops represents their intention to resist to transformations caused by conventional tourism. The *Caiçara* lifestyle is represented by typical elements such as the single-trunk canoe, which plays an essential role in fishing and in fish transportation and outlet, the hand-rammed earth architecture, a type of habitational culture that follows centuries-old tradition of constructing with clay, the farming activities, handicrafts, all instruments comprising the production of manioc flour, just as non-material symbology and practices and it occupies a central role in CBT experiences at Castelhanos.

Among the experiences designed by *Caiçaras* to compose tours are conversation round, workshops on fishnets and bamboo hamper production, boat tours, trekking, observation of traditional activities such as visits to the floating fence, and options for hosting and eating. These experiences are found on the Castelhanos Community-Based Tourism website⁴.

It is observed that, overall, experiences organized in the website happen in the traditional *Caiçara* territory and are strongly related to the main economic activities developed by *Caiçaras*, inherited from their ancestors. Treks represent old pathways that connected one village to the others, a means of

⁴ Castelhanos Community-Based Tourism www.castelhanos.org. For a more detailed description of how the website works, see Marcondes (2020).

communication of production outlet in the semi-isolation situations, besides being used for hunting and resource extraction for eating and fabricating tools, as the bamboo hamper.

Handicrafts reproduce the means of work and production, the objects possess different ends, ranging from the manufacturing of kitchen tools and *tipiti* to the production of manioc flour, cages for bird capture, gadgets for sugar cane production, and miniature canoe toys. The workshop on bamboo hamper production is offered by the last *Caiçara* holding this knowledge, teaching technique and the elements comprising the collection of resources from the forest to prepare bundles for weaving.

Fishing and floating nets, besides being related to indigenous inheritance and Japanese migration, was introduced to Castelhanos in the 1920s and is currently present all over the coastline (Mussolini, 1980). It is the main *Caiçara* economic activity and comprises the fishing production chain, related to a series of other activities such as the production of fishnets, knowledge of fish and fishing seasons, canoe production, fish fixing, cooking, among others.

The visits to the nets can be considered the most emblematic CBT activity due to the economic and social importance that preserves its original features. Fishing is performed among family or friends, the comrades. It is done with the use of two canoes and specific nets (sieges), as seen in Figure 3, which are hand-woven by a few experts. The sieges are installed all over the coastline, in fixed points inherited from the ancestors. It must be visited around 4 times a day, and the fish are shared among comrades and the sieges' owner through their own sharing (a practice that is also applied for sharing the profit generated by CBT experiences at Castelhanos. Live fish are selected when fishing, discarding small ones or the ones with no commercial value, which makes it a sustainable fishing practice. Tourists have the opportunity to participate as observers of a siege visit, learning about the sea, fish, canoes, different fishing techniques, and fish preparation in *Caiçara* culture.

Depending on the species they intend to capture, *Caiçaras* use a certain kind of net for the floating siege, floating net, bottom net, handline nets, among others. The fishnets production workshop involves women and fishermen who teach mathematical points to build nets and present different techniques and tools for fishing, just as peculiarities and ways of using fishnets. The orality of this system is passed on during the workshop.

Figure 2: Visit to the siege at Castelhanos Bay – the nets, canoes and comrades.



Source: Alex Damico, 2017.

During boat tours, it is possible to understand the composition of the traditional territory comprising sea and land. Fishermen drive motor canoes skillfully and talk about the *Caiçara* lifestyle in these environments, as well as fishing techniques and important place in the marine territory. The conversation rounds transmit knowledge on nature and the relation established for the survival of *Caiçaras*, aspects on farming, canoe production, types of wood, and ancestor histories are addressed, replicating the orality in *Caiçara* culture.

In the perspective provided by CBT, *Caiçaras* are the protagonists and their symbolic interactions and practices compose the *Caiçara* territory, which Zaoual (2006) calls symbolic belonging site, that is, the means to materialize experiences and reorganize socioeconomic elements.

CBT, within this context, is the tool for local development and natural resource conservation, which they depend on. It is a shift in behaviour in order to understand the importance of preserving *Caiçara* culture and the territory to complement family income with touristic activities.

The residents' association plays a central role in this process, considering the representative capacity of community members. The Community-Based Tourism Nucleus is inserted in the association and, according to *Caiçaras*, CBT has become a binding element for discussing many themes related to local development, territory and general tourism.

The challenges for managing the community enterprise are especially related to the consequences of low qualification among community members, a condition that reinforces the need for qualification. The implementation of CBT at Castelhanos has demonstrated the complexity for implanting this kind of initiative. On the other hand, low schooling levels make CBT a needed formative means for conducting the initiative.

The development, composed by phases that are related, demand human and financial resources, and, in this case, the challenges were bigger since the technical work was voluntary and due to the lack of resources available to fund actions. Mielke (2006), who discusses the essential phases and elements for the sustainable development of community projects, affirms that these initiatives must count on a period of incubation and monitoring.

The case of CBT at Castelhanos is constantly changing and maturing, permeated by phases (2018/2019) not contemplated in this discussion. The group started to participate in discussions regarding local development, territory management and on the fight for recognition of their representativity and rights.

6. Concluding remarks

The implementation of CBT at Castelhanos is recent. However, it presents results that demonstrate its resilience capacity facing tourism, when planned and performed from bottom-up.

A characteristic of this initiative is the fact that the project was not imposed by external means, so that the work schedule, planning and execution are under community control, observing local rhythm and will. Projects like this one are usually designed by public power or implemented as conditions for environmental licenses, with defined implementation schedules.

CBT at Castelhanos sheds light on the consequences of conventional tourism and the community view for development on traditional territory, with community members taking on the leading role in the process.

The valuation of *Caiçara* culture is a structuring element for experiences, which set its importance for future generations, especially since it approaches the knowledge of activities provided by the group. The territory is the basis for continuing the experiences commercialized in the website and *Caiçara* knowledge is intrinsically anchored to the environment.

CBT involves community enterprises and strengthens and organizes the group to structure a solidary enterprise. It encourages the sense of community and involves young people and women, which used to have no social prominence at the place.

The development of this initiative in *Caiçara* communities works as a formative element since it requires meeting the demands of consumer market and marketing and commercialization techniques. It is a service activity and, despite the social and traditional focus on the offered activities, it must meet safety and quality standards.

On the other hand, it is necessary to establish partnerships with public power, respecting the process of participative construction, implement visitation plans and rules for tourism in the involved territories. The will of community members must be respected since they are historical inhabitants of the place and depend on the natural environment for their social and economic reproduction.

The pressure of conventional tourism and the restriction of environmental legislation put the continuity of traditional activities, and consequently of CBT at Castelhanos, at risk. Young people are recruited to work at restaurants, and, at a lesser scale, take part in the symbolic, economic and social activities of *Caiçara* culture. The community loses twice: the income and the knowledge related to primary activities and the central element of CBT.

Thus, CBT can present resilience in facing the tourism exerted at Castelhanos by fitting in the model of low impact with community management, capable of creating income, valuing the associated traditional knowledge, promoting participation on decisions on the territory, involving women and young people, and acting as a formative element.

However, without the respect for the territory and a favourable environment for the continuum of the *Caiçara* lifestyle, this resilience cannot be put into practice. It is imperative to review the environmental legislation to consider the *Caiçara* lifestyle and meet other regulations in force, such as OIT 169, of which Brazil is signatory. It is also essential to engage in dialogue with

the public bodies involved in the defence of traditional communities and in the territorial and touristic development aiming at reaching agreement on public policies that really value and respect these peoples in their territories.

Through CBT, *Caiçaras* at Castelhanos have strengthened the residents' association (*Associação Castelhanos Vive*) and started to get involved in processes related to the fight for the use of resources and the traditional territory.

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4. INNOVATION LAB IN THE TOURISTIC DEVELOPMENT CONTEXT: PERSPECTIVES FOR CREATIVE TOURISM

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Abstract:

The purpose of this text is to expand the understanding of the Innovation Laboratory (iLab) concept in Tourism through its characterization as well as present the application perspectives in Creative Tourism. This last term can be defined and practiced as sustainable small-scale tourism that provides a genuine visitor experience by combining immersion in local culture with an active learning and creative self-expression. To be applied, it is necessary that stakeholders, especially developers and agents, have tools and support to draw and to implement programmes combining tourism and creative activities. Furthermore, the State becomes a community partner for tourism development whenever Creative Tourism activities are related to the use of public wealth as areas and finance support.

In this context, what institutional arrangement could be useful to build capacities aimed at the CT Programs development? To answer this issue, we compiled bibliography and carried out documentation research. During the latest decades, international organizations promoted iLabs. They are institutional arrangements that involve many agents from the community, public, and private sector aiming to promote innovation, linking creativity and experimentation to solve complex issues of society as Tourism. In this way, a theoretical framework was proposed for iLab characterization from studies on Innovation Public Sector. With this, the iLab was characterized with the application of that notion in tourism from a pioneering case in Brazil. Afterwards, applications in the context of Creative Tourism were observed. Both discussions sought to indicate perspectives for tourism development through iLabs, mainly, for the introduction and development in segments, niches and new forms of tourism in contemporary times, such as Creative Tourism.

Keywords: Innovation Laboratory Movement; Tourism Policy; Touristic projects; Public planning; Cooperation for development territories.

1. Introduction

The tourism sector has become one of the main economic components in recent decades, which has attracted the attention and intervention of governments and international organizations. Over the last few years, it has been reported that tourist demands along with global mobility have exercised notorious expressiveness and representativeness in the reproduction of services linked to tourism. On an international scale, tourism has been responsible for 10% of the world economy, managing US \$7.6 trillion and employing 292 million workers, which is equivalent to one in ten jobs linked, directly or indirectly to tourism (World Tourism Organization [WTO], 2018).

People's interest in tourism is notorious in view of the possibilities and attractions that tourist destinations offer, especially in relation to the development of the economy, since tourism has been a bias of profitability and prosperity in generating wealth for communities that depend on tourist activities (Pimentel & Carvalho, 2014). Nevertheless, it is emphasized that not all tourist activities result in the preservation of local heritage, equity in wealth distribution, equal rights, respect for cultural diversity and care for the environment (Coriolano, Medina, Brasileiro, 2012), but rather, in the intensification of the exploitation of the image and resources available in the tourist destination, which causes the (re)transformation and (re)structuring of its location.

To deal with the impacts of tourism, creativity and innovation have been presented as relevant resources so that governments (especially local) and agents of the tourism trade are able to modernize organizations, to bring about changes and deal more flexibly with public problems (McGann, Blomkamp, Lewis, 2018).

In addition, the development of tourism can be interpreted as the function of providing growth and improvement of the territory where tourism is inserted, contributing to the enhancement of its local situation (Scótolo & Panosso-Netto, 2015). This advancement can be in terms of sustainability and reduction of public problems through Innovation Laboratories (*iLabs*) that value the authenticity and appreciation of local resources, but in connection with global demands and trends that affect tourist activities. One of these expressions, whose practices and studies are growing in several countries is creative tourism (Duxbury & Richards, 2019).

It starts with the argument that the notion of Innovation Laboratory (*iLab*) is advancing more and more in practical terms, in a multidisciplinary

way and on a global scale in society, reaching different sectors such as tourism and in oriented segments based on creativity and innovation (Barata, Molinari, Marsh, Cabeça, 2017) as in creative tourism (Organization for Economic Cooperation and Development [OECD], 2014). In this sense, the objective is to expand the understanding of the *iLab* concept in Tourism through its characterization as well as present the application perspectives in Creative Tourism.

2. Innovation Laboratories

The iLabs are understood as spaces for innovation, which allow the construction of alternatives to assist the state apparatus and its employees with tools and knowledge, capable of confronting complex issues internal and external to Public Administration (Emmendoerfer, 2019c), with the incorporation and better use of Information and Communication Technologies (ICTs) in management, with systemic approaches that contribute to the reduction of costs and more satisfactory performances by orienting solutions to the needs of citizens (Galhardo, 2019). In this text, innovation can be defined as:

[...] a process that requires individuals and organizations with capabilities to enable the identification and implementation of ideas (new, improved, or renewed), which have been systematized for the context of its application, serving as solutions to problems that imply better performance in terms of efficiency, efficacy, and value of public sector results for society (Emmendoerfer, 2019b, p.1).

Thus, the laboratories are created to propose solutions to public problems in an innovative way, through a partnership network, co-creation and experimentation processes, making new projects, platforms and events unfold (Selloni, Staszowski, Bason, Schneider, Findeiss, 2013), which can, in some way, solve an internal problem (improvement in the quality of public services or the emergence of new public services and / or products) or an external problem (social innovation) within organizations. In this sense, *iLabs* in the public sector work to solve problems in a less hierarchical (decentralized) and more horizontal (collaborative) way, through stakeholders and professionals with a wide variety of knowledge (Tönurist, Kattel, Lember, 2015).

Leminen and Westerlund (2019) point out that there are dozens of denominations to enter debates about other movements of laboratories on a glo-

bal scale, such as Living Labs - LLs, and Fabrication Laboratories - Fab Labs. However, based on the studies of Emmendoerfer, Olavo, Carvalho Junior (2019) on Public Sector Innovation Laboratories - PSI Labs, a synthesis is proposed in the Table 1 for the characterization of *iLabs* in the public sector based on two applications: 1) Organizational – focused on the internal improvement of the government and its public organizations; 2) Social - focused on social issues such as improving the population's quality of life.

Table 1: Synthesis of the proposal to characterize iLabs in the public sector.

MAIN ITEMS	ORGANIZATIONAL	SOCIAL
Authorization Instruments	Acts, resolutions, ordinances, and meeting minutes	Agreements or public contracts, or Public-Private Partnerships (PPPs)
Origin of Funding	Public	Public and/or Private
Assignments	Planning, execution and evaluation	Planning, testing, and execution
Products	<ul style="list-style-type: none"> - Research - Network Formation - Advisory - Training - Designs - Evaluation of projects and programs - Training and development to disseminate the entrepreneurial culture - Improvements in the citizen service process 	<ul style="list-style-type: none"> - R&D for public and social problems- - Design for policies- - Experimentation of innovation techniques- - Project development for society's demands (education, health, culture, urban mobility, employment, and income)
Participant Composition	Organization members where iLab was introduced, however, can include members of other public organizations	Presence of members of public, private and community organizations
International organizations of influence and diffusion*	United Nations Development Program (UNDP)	United Nations Children's Fund (UNICEF) Inter-American Development Bank (IDB) European Union (EU)

Source: Adapted and elaborated by the authors from Emmendoerfer, Olavo, Carvalho Junior (2019).

For the operation of *iLabs* in the public sector, an authorization is required which, according to Emmendoerfer, Olavo, Carvalho Junior (2019), is based on the acceptance of the public manager that occurs through the formalization of acts, resolutions, ordinances and meeting minutes in an organizational way. As for social laboratories, they arise through public agreements or contracts in different government spheres, which can also happen through Public-Private Partnerships - PPPs (Emmendoerfer, Olavo, Carvalho Junior, 2019).

Regarding the funding source for *iLabs* in the public sector at the organizational level, it has an origin in its own resources that are delimited annually by the department the *iLab* is linked to or by the government, directly. This type of financing, according to Tönurist, Kattel, Lember (2015) transpires through direct transfers from the government or through programme partners in the public sector.

The attributions of the innovation laboratories can be planning, execution, testing and evaluation. The evaluation was observed as a particularity (but not exclusive) of *iLabs* with an organizational focus.

Cavalcante and Cunha (2017) point out that *iLabs* can have the dissemination of entrepreneurial culture and improvement of internal processes as products. The *iLabs* with a social focus, on the other hand, aim to propose products and / or services that concentrate on social development.

Regarding the composition of participants in innovation laboratories, Cavalcante and Cunha (2017) mention that they can be formed by internal (civil servants) and external (citizens, private companies and third sector organizations) teams. In this sense, Emmendoerfer, Olavo, Carvalho Junior (2019) indicate that *iLabs* with an organizational focus are composed of teams from the organization where they were introduced. However, they can include members of other public organizations. In laboratories focused on social innovation, its members include the presence of public, private and community organizations.

3. Methods

This study is essentially a review of narratives (Rother, 2007), seeking to discuss the innovation laboratory (*iLab*) in tourism applications and in creative tourism projects. The data were obtained from bibliographic sources (books, scientific articles, theses and dissertations) and documents (technical reports

and public sector plans) on the theme, as well as through an interview with a semi-structured script from the categories presented in Table 1. With the main local government agent being the Belo Horizonte Municipal Tourism Company (BELOTUR), in Minas Gerais (MG), Brazil, in order to understand with more adequacy and detail, as well as to validate the interpretations arising from the guiding document on feasibility study of innovation laboratory in Tourism (Khatibi et al. 2019). This application initiative at the municipal level in tourism can be considered a pioneer in Brazil, based on the technical and scientific publications available on the internet on the subject, up to the 1st April 2020.

This document inspired theoretical and empirical research to be carried out on the title theme of this chapter, as well as guided the descriptions, discussions and inferences of the two analytical parts of this text. The first part characterizes the *iLab* and its concept application in tourism in Belo Horizonte (MG). The second part, from the understanding of this notion, includes observed applications in the context of Creative Tourism. Both parties sought to indicate perspectives for tourism development through *iLabs*.

It is noteworthy that the data collected were discussed in light of the possible connections identified with the incipient and growing specialized literature on the innovation laboratory in the public sector (McGann, Blomkamp, Lewis, 2018). This type / format of the innovation laboratory was chosen as a research and discussion term because the *iLab* project in Tourism in Belo Horizonte (MG) is coordinated by the local government through BELOTUR. In addition, the conducted interview followed the procedures of international ethical conduct in research with living beings.

4. Innovation Laboratory in Tourism (*iLabTour*)

Among the elements presented in the feasibility study (Khatibi et al., 2019) for its implementation in Belo Horizonte (MG), Brazil, as well as considering the characteristics that make up the *iLab* concept presented above, six elements were considered important for the constitution of an *iLabTour*, namely: authorization; financing; action axes; description; communication; and objectives.

In view of what was presented in relation to the *authorization* process, the association statute is the best way to authorize the performance of an *iLabTour*,

given that the associations are made up of people groups, targeting non-profit purposes with a social, educational, assistive or cultural nature. Thus, they are characterized by the fact that there are no divisions of financial results among the members and they are governed by a social statute, which may or may not be capital at the time of the laboratory's establishment (Khatibi et al., 2019).

As a laboratory with a social focus, authorization can also occur through public agreements or contracts, as well as Public-Private Partnership (Emmendoerfer, Olavo, Carvalho Junior, 2019). It is worth mentioning that the structure of an association may assist in reducing the bureaucracy of decision-making, since there may be a proximity of management to the problems and solutions identified by *iLabTour*.

Regarding the *financing* of the operations and maintenance of an *iLabTour* for its constitution, there should be a predominance of resources from the public sector, given that the raising of private funds would be a result of the good performance of the laboratories in the identification and resolution of the problems faced by tourism, from experimentation and co-production with users. Based on the identification and proposal of solutions with public policies, *iLabs* could attract private investments as tourism affects economic development at municipal level with improvement in the population's income and job creation, in addition to offering advancements in heritage infrastructure and lodging facilities, increased transport network and enhanced public security. In this sense, Tönurist, Kattel, Lember (2015) point out that *iLabs* can count on government transfers or public programmes. Another way to guarantee the feasibility of innovation projects and financing is through partnerships with the private sector (Emmendoerfer, Olavo, Carvalho Junior, 2019)

Regarding the *action axes* of *iLab* in tourism, based on Khatibi et al. (2019), there are three expressive axes, the last being a grouping of converging actions: startup; experimentation; interaction networks and connections.

- **Startup** – it is expected that there will be joint action between the pioneering entrepreneurs in the construction and implementation of the laboratory, along with the disseminators of a startup culture experienced in the region, by the recognition and promotion of these institutions since the acceleration programmes attract new businesses, investors and government agencies (Khatibi et al., 2019). According to the authors, they stand out as important methodologies, but not essential for the de-

velopment of *iLabTour*: hackathons, pre-acceleration programmes and acceleration programmes. It is important to highlight that *iLabs* are spaces for the construction, collaboration and sharing of information and knowledge (Cavalcante & Cunha, 2017).

- **Experimentation** – it is understood as an interaction environment between the laboratory and partner companies and institutions, in which the space can be assigned for the development and testing of technologies related to tourism (Khatibi et al., 2019). Within this axis, there may also be experiences related to the development of public policies, with the participation of society in the development and improvement of these policies, guiding solutions to the needs of citizens (Galhardo, 2019).
- **Interaction networks and connections** - prove to be important for the development of actions related to tourism, since, the greater the degree of innovation, the greater the complexity, becoming more essential to attract partners better prepared to meet the organization's limitations (Tidd & Bessant, 2015). Therefore, creating connections and networks with organizations such as universities, research centres and companies, for the transfer of technological demands is an important activity for an *iLabTour* (Khatibi et al., 2019).

Both the process of experimentation and the creation of networks allow the co-creation and co-production of products and / or services that take place in *iLabs*, according to Tönurist, Kattel, Lember (2015), through the partnership with the user. These partnerships promote various products such as technologies for solving public problems, which can be implemented in tourism to increase the confidence of citizens in the sector.

In addition, it is assumed that *iLabTour* can be important agents in the development of public policies for tourism as it is inserted into the process of collaborative governance by being in direct contact with the needs of society (Unceta, Barandiaran, Restrepo, 2019) and enabling them to solve problems related to tourism. In this sense, public policy governance is included as an additional axis to be considered in *iLabTour's* activities.

- **Governance** - It is acknowledged that if *iLabs* are in direct contact with citizens' demands as well as understand their needs, they could be catalysts for actions in order to develop and implement public tourism pol-

icies that can contribute to the reduction of economic and social inequalities by generating employment and income, promoting economic development (Scott, 2011) in the region in which they are located. In this sense, *iLabs* are recognized as those that facilitate the development and implementation of public policies through the co-creation process (Rodríguez & Grandinetti, 2018).

In view of the action axes that will be guided by *iLabTour's* actions, the *main objectives* were set out to start an *iLab* in tourism, the expansion of specialized tourism services, which would come from the analysis of the main problems faced and the experimentation with new methodologies. In this way, the tourism sector improves by attracting new events related to tourism, in order to invite new companies and people to take advantage of the tourist trades offered by the city and the region, moving the local economy and generating income for the city.

In addition, competence training stands out as the laboratory's objective, being both internal and external to the laboratories from the collaborators, training those involved in the provision of tourist services and those complementary to this activity. In this sense, one of the functions of the laboratories highlighted by Emmendoerfer, Olavo, Carvalho Junior (2019) is the training and development to disseminate the entrepreneurial culture.

The encouragement or development of an experimentation environment also stands out as an objective, whose main challenge will be to test new methodologies for the improvement of tourist services. Besides, testing new alternatives for the creation of public policies for tourism, which is the fifth objective of the laboratory, implies that tourism involves citizens and requires urban infrastructure and security to be well developed within a city or region.

The *characterization* of the laboratory encompasses both organizational and social changes. Regarding organizational characteristics that are more related to the internal environment of the laboratories, the creation of networks is acknowledged as a performance element, as presented by Emmendoerfer, Olavo, Carvalho Junior (2019). This encompasses several actors, whether they are public or private, since tourism is an area of interest to both parties; evaluation of projects and programmes, in order to offer better products and improve the procedure for serving citizens and users; and the training process and internal development of employees, in order to cultivate an entrepreneurial

culture within the laboratory, expanding to the organization or body responsible for its functioning.

Concerning the characteristics of a social nature, being that of a more external character, the R&D process is noted as an important element in addition to the use of information technologies aimed at solving public and social problems, and the elaboration design of more efficient policies. Additionally, the experimentation of innovation techniques is developed in partnership with the users themselves, meeting the specific demands of society through co-production and co-creation methodologies. Fostering economic development, this laboratory is an environment for productivity and increased citizen confidence through the experience with participation methods (Tönurist, Kattel, Lember, 2015).

Another important point that must be well implemented for the construction of an *iLabTour*, concerns the *communication* process. These laboratories will be part of a network of organizations interested in innovations in tourism with several companies, educational organizations and public sector organizations. External communication seeks to promote the laboratory, publicizing its activities, products and events, seeking to attract new partners within the innovation network, in addition to being responsible for creating the laboratory's image (Khatibi et al., 2019). This mechanism must be developed through ICTs, such as institutional pages on the internet, social networks and creation of applications, so that interested actors can access and perceive value in the *iLab* actions. Internal communication, on the other hand, is of paramount importance for the development of an entrepreneurial culture for the organization, as it involves the employees' understanding of their functions and responsibilities, as well as their importance for the functioning and elaboration of *iLab* actions.

5. Innovation Lab as a perspective for Creative Tourism

The discussion held in the previous sections on Innovation Laboratory in Tourism (*iLabTour*) sought to assist in the understanding and possible application at local level, which is not limited to the situation described, expanding its perspectives of introduction and development in segments, niches and new forms of tourism in contemporary times such as creative tourism.

The Creative Tourism (CT) can be defined and practiced as sustainable small-scale tourism that provides a genuine visitor experience by combining

immersion in local culture with a learning and creative process. Thus, CT involves “knowledge-based creative activities that link producers, consumers and places by utilizing technology, talent or skill to generate meaningful intangible cultural products, creative content and experiences” (OECD, 2014, p.7). In order to apply the CT concept, it is necessary that stakeholders, especially local government, and private agents from tourism trade, have tools and support to draw and implement programmes combining tourism and creative activities. In this sense, projects applied in Finland and Portugal will be presented as an illustration of the application of *iLabs* in Creative Tourism.

As a first illustration, the Travelling Laboratories for Artistic Thinking Project promotes tourist activities to stimulate the creative experience through performance and mediation in silence and walking (Erkkilä-Hill, 2017) as found in Lapland, Finland, also known as the “Santa Claus Land” of Europe (Dalonso, Lourenço, Remoaldo, 2016), in the form of “active engagement and ways of introducing creative and cultural activities as tools for collaboration between tourists and local communities, and the positioning of community members as visitors in their own topography” (Duxbury & Richards, 2019, p.10). In this sense, the application of the laboratory concept can generate increasingly specialized and autochthonous, if not exotic, tourism practices.

In the creative tourism topography in Lapland, embodied practice is as important as the mental practice of using imagination and mental travel through the landscape. This manifest itself especially in the Travelling Laboratories for Artistic Thinking. The topography is dynamic and changes with the practices of shaping and sculpting the landscape. Even the traditional practice of documenting the landscape through a camera has taken a creative and postmodern turn by repositioning the photographing self within the picture. The selfie practice, as well as other social media practices, has become part of extending the ongoing travel experience with larger audiences (Miettinen, Erkkilä-Hill, Koistinen, Jokela, Hiltunen, 2019, p.80).

The second illustration refers to the CREATOUR.PT Research-and-Application Project, with public funding in the period of 2016-2019, promoted by five university research centres in Portugal, which demonstrated that it is possible to “contribute to improving the knowledge of creative tourism, as well as catalysing partnerships / networks and training for the development of creative tourism experiences in small cities and rural areas in Portugal”, through

the application of the iLab concept in the form and methodology of an *IdeaLab*, which served as an idea acceleration programme of 40 businesses for Creative Tourism (CREATOUR.PT, 2020). *IdeaLab* supports the business idea in its development and market potential (Narayanan, 2017), from ideation, in which information is analysed, prioritized, and validated, to the prototyping stage, which involves experimentation of a pilot-project (Emmendoerfer, 2019c).

Another application of the *iLab* concept in creative places, also part of the CREATOUR.PT project and with a focus on Design, is found in the city of Loulé, Portugal. Coordinated by the local government, the *Loulé Criativo* project has a *DesignLab* that supports, with mentoring concessions for the use of physical spaces (Sá, 2017), the incubation of entrepreneurs related to the area of production, design and creative residences, with the main indigenous inputs: coper, palm (vegetal fibre - straw type) and clay.

Loulé DesignLab contributes to Creative Tourism by promoting interaction between tourists and the local heritage, as well as attracting creative professionals and disseminating productions in the region (Loulé, 2020). Thus, *DesignLab* and the *Loulé Criativo* project seek with their actions to “[...] enhance the identity of the municipality, situated in the Algarve region that presents one of the greatest diversities in non-material culture - traditional arts and crafts, through creativity and innovation” (Araújo, 2016). This supports the development of products and services with local artists, stimulating learning and knowledge (OECD, 2014), as well as the generation of souvenirs (Melo-Silva, Emmendoerfer, Araújo, 2017) from the active participation and individual expression of the tourists’ creativity (Duxbury & Richards, 2019). In addition, the experience in Loulé also demonstrates that creative events can stimulate and strengthen the formulation and execution of creative territory and tourism projects, such as the *Carnaval Louletano* and Festival MED events, in the Loulé region (Sá, 2017).

6. Final Considerations

This study sought to contribute to the understanding of the dynamics and trends of tourism development through the discussion of innovation laboratories in Tourism with application perspectives based on illustrative evidence in Creative Tourism.

All application illustrations presented can be considered expressions of creative tourism, creative places and creative events (Richards & Wilson, 2006), or at least potential that already work or could be worked under the logic and methods of an innovation laboratory (Williamson, 2015) in Creative Tourism. The description of the feasibility project for an innovation laboratory in Belo Horizonte (MG), Brazil, can help the implementation of *iLabs* for Creative Tourism, something not yet identified in the scientific and technical publications of the academic community. Thus, it is expected to provoke new and future practices of creativity and innovation in tourism that are fundamental subsidies, as well as creative events, territories and tourism, to plan and develop public policies for Creative Tourist Regions (Emmendoerfer, 2019a).

The main limitation of this study was the lack of primary data collection with other stakeholders in the tourism sector to discuss and deepen the potential for applying creative tourism from the Belo Horizonte (MG) project in Brazil, as well as the descriptions of the illustrations presented from the experiences in Finland and Portugal.

On the other hand, this limitation does not remove the original and provocative character of the text, revealing the eminence of the movement of tourism innovation laboratories, which can assist in understanding the creative tourism dynamics and challenges, as well as enabling new and creative ties with travellers, communities, cultures and places in contemporaneity.

As future studies, more broadly for tourism or more applied for creative tourism, one can map the practices and roles of those involved in innovation laboratories, relating them to the ways in which tourism is conducted, as well as evaluating the results of *iLabs* in the organizational and social spheres for tourism development with a comparative international perspective.

Acknowledgments

To Brazilian National Counsel of Technological and Scientific Development (CNPq – Processes 310574/2016-1; 309363/2019-5), the Minas Gerais Research Foundation (FAPEMIG – Processes APQ-01870-15; PPM-00049-18) and to Coordination for the Improvement of Higher Education Personnel (CAPES – Process 88881.336706/2019-01), Ministry of Education, Brazil. Additional thanks to professors Greg Richards and Soumodip Sarkar as well as the academic support of Breda University of Applied Sciences, Tilburg University and University of Evora.

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PART III.
IDENTITY, PLACE AND STORYTELLING



5. CREATIVE TOURISM AND STORYTELLING WITHIN HERITAGE DESTINATIONS

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Abstract:

Within the highly competitive environment of tourism it has been emphasized that destinations compete mainly based on their ability to provide creative experiences. The new cultural tourist profile reveals new patterns of travel and tourism consumption based on creativity as an alternative to mass cultural tourism.

Cultural heritage remains an important landmark in History and Humankind. Nevertheless, it is crucial to identify how to communicate its value to tourists in an appealing way. Tourists are increasingly seeking to know more about the culture of destinations they visit, additionally they feel saturated by repetitive cultural experiences.

In this context, storytelling can bridge efforts with local heritage in a creative way to differentiate and preserve memories in heritage destinations. The aim of this study is to extend understandings of the creative tourism by adding theoretical insights into the potential relationship between creative tourism and storytelling within heritage context. The study includes limitations and recommendations for future research.

Keywords: Creative Tourism; Storytelling; Heritage; Destination Development

1. Introduction

One of the biggest challenges in the tourism sector is to be able to offer distinctive products, services and places to a new tourist profile. Tourists are becoming more aware and active, looking for living different experiences imagining that it will change them in some way (Richards, 2001). Tourists expect to live and achieve unique experiences (Tung & Ritchie, 2011) and authenticity in order to better understand themselves and the destination visited (Poussin & Poussin, 2008).

Since tourists wish to learn and participate actively, they are interested beyond the tourist product; they desire to consume the stories behind it (Mossberg, 2007). Therefore a storytelling-based approach is an attractive model of communication, a multidimensional form of interpretation and empowerment of tourist destinations and their heritage identity (Valtolina, 2016; Pereira, Silva, & Seabra, 2018), a means to ‘explore and enjoy attractions’ (Wang, Wu, & Yuan, 2009, p. 219) regarding destination history. Storytelling is able to create memorable experiences adding value to the destinations. These stories can be interpretative and related to the fundamental history of the place, or about folk and myths. However, stories have the capacity to make a destination unique to the tourist’s gaze (Saedi & Heidarzadeh Hanzae, 2018). Storytelling is linked to creative tourism, as it is capable of transmitting information in a different and imaginative way, that is, *creative* (Richards, 2014). Creative tourism is a new form of tourism that has the potential to change tourism development and make an important contribution in differentiating and changing the tourism experience (Richards & Wilson, 2008) at the same time that preserving cultural heritage.

Creative tourism is a new approach to tourism in general and newer within heritage context. Previous studies indicate that destinations supported mainly by heritage resources are becoming saturated (Apostolakis, 2003), this represents a clear need to revitalize spaces and experiences. This aspect is aligned simultaneously with the growing interest in intangible heritage and also with the fact that creative tourism satisfies tourists’ needs of self-actualization with a primary focus of active skill development (Richards & Wilson, 2007). However, and despite the growing research on storytelling and creative tourism, there is a lack of studies linking these constructs and, in particular, within cultural and heritage destinations. In this sense, and based on an extensive litera-

ture review, this work seeks to provide new insights into creative tourism by analysing the potential relationship between storytelling and creative tourism in a heritage tourism context.

2. Theoretical framework

2.1. Creative Tourism

Creative tourism is a new field of research (Duxbury & Richards, 2019). First connections between tourism and creativity were made by analyses of potential creative performances for tourists while visiting destinations (Zeppel & Hall, 1992). In 2000, Richards and Raymond defined the combination of cultural tourism and creativity in the expression, *creative tourism*. There is a range of definitions and conceptual interpretations of creative tourism (e.g. Richards, 2011; Duxbury & Richards, 2019). But the central concept of creative destinations focuses primarily on reinventing places, distinguishing them from others (Atkinson & Easthope, 2009).

According to CREATOUR.PT project, creative tourism is a sustainable small-scale tourism that provides authentic tourist experiences by combining immersion in local culture and a process of learning and creativity (Emmen-doefer, Olavo, Mediotte, Morais, & Fraa, 2019, p. 43). In order to immerse in local culture, creative tourism is based on personal interaction, one-to-one contacts between tourists and locals and depth of place experience (Richards, 2019, p. 8)

Creative tourism is becoming increasingly considered as a new form of cultural tourism, which has a powerful role in economic development because it provides a range of experiences with traditional activities that stimulate destination development. These experiences typically involve activities like traditional handicrafts, gastronomy, perfume-making, porcelain painting, and dancing (Richards & Wilson, 2006). In fact, the UNESCO Creative Cities Network, created in 2004, covers 7 creative areas including crafts and folk art, design, film, gastronomy, literature, media arts and music (Yu & Sun, 2019).

When consumers participate in traditional activities through imagination, combining authenticity with creativity, they create and live unique experiences known as “creative experiences” (Richards & Wilson, 2006). Those experiences are the basis of creative tourism (Ali, Ryu, & Hussain, 2016).

Differently from cultural tourism, which is based on tourists' passive consumption of narratives from heritage experts, creative tourism is based on tourists' active and co-creation experiences through a new interpretation of cultural heritage (Ross, 2019). Therefore, studies on creative tourism focus on tourists visiting creative sites (Whiting & Hannam, 2014). For creative tourists, experiences should be unique, provide escape and allow tourists themselves to participate in creating their own experience (Binkhorst, 2007; Hung, Lee, & Huang, 2016; Pine, Pine, & Gilmore, 1999; Tan, Kung, & Luh, 2013). In this context, a study by Xu & Chan (2010), proposed four dimensions of tourist's experience: recognition and escape, peace of mind and relaxation, involvement and hedonics.

Other studies on creative tourism analyse food experiences as creative ones (e.g. Richards, 2012), the relationship between creative tourism and sustainability (e.g. Korez-Vide, 2013) and the relationship between creative tourism and satisfaction and behavioural future intentions (see Ali, Ryu, & Hussain, 2016).

Other topics of research are focused on identifying creative tourism activities (e.g. Duxbury, Silva, & Castro, 2019) and motivations to participate in it (Tan, Kung, & Luh, 2013). Despite tourist activities being already decided and defined before the tourists start their travel, they develop their activities in intertwined processes and continue to create, design and consume during all the tourist experience (Karabag, 2010), turning them into creative experiences.

The evident tourism motivation of cultural tourists for having experiences emphasizes the importance of creating unique and memorable activities in the destination. The main attraction of creative tourism is the fact that it provides a new experience in which tourists are more closely connected with the traditions, values and customs of the local community, involving them in the destination's creative life. Thus, creative tourism is an alternative to the mass cultural tourism that offers more flexible and authentic tourist experiences (Richards, 2011).

2.2. Heritage Destinations

Historically, the Heritage concept has been subject to several updates, not only in its terminology but also in the items that should be considered. In 1964, the Charter of Venice defended a universal definition that included, monuments and archaeological findings. In 1965, the concept of heritage was

revised and included new focuses like ethnography, crafts and architecture (Ahmad, 2006). Today, UNESCO considers three types of heritage: Cultural heritage in which there are tangible elements such as monuments, group of buildings and sites (UNESCO, 1972, p. 2) and intangible elements, such as “oral traditions and expressions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, traditional craftsmanship” (UNESCO, 2018, p. 5) ; Natural heritage like geological formations physiographical formations, biological formations and natural sites (UNESCO, 1972, p. 2). Considering this aspect, heritage is a very in-depth terminology that aggregates nature, sceneries, monuments, costumes, community and places (Ashworth, Howard, & Ashworth, 1999).

The study of heritage destinations is commonly associated with cultural tourism, thus, previous research has focused specifically on heritage motivations and destination’s attributes such as Pulido-Fernández & Sánchez-Rivero (2010) regarding museum visitors. Other works (Adie & Hall, 2017; Kerstetter, Confer, & Graefe, 2001) emphasized visitor’s interest and tourist’s satisfaction on heritage sites (Huh, Uysal, & McCleary, 2006).

Despite the several approaches, the pre-existing historical resources are a condition to engage in this type of tourism experience (Garrod & Fyall, 2001). Considering the different tourist segments, the diversification of motivations, needs, personalities, demands and activities sought by tourists, who are becoming more demanding, is evident.

Despite being two very broad themes, heritage and tourism are two elements impossible to disassociate since destinations’ attractions are created based on their autochthone inheritance, which differentiates them from other places and boost local economy (Silberberg, 1995; Su, Bramwell, & Whalley, 2018). This linkage is beneficial to the territories since through the sustainable growth of tourism, it is possible to increase the diversity of services, (D’Auria, 2009), identity and heritage conservation (da Silva, 2017).

Today, heritage is linked with tourism consumption and destination’s development (Larkham & Ashworth, 1994; Richards, 1996). Exponential heritage consumption is evident in tourist destinations (Richards, 1996). In this context, heritage destination cannot take for granted their main attractions but rather a requirement for diversification from other ways of presenting tourist products, enabling them to use creativity to differentiate destinations (Richards, 2019).

2.3. Storytelling

Storytelling is a multidisciplinary notion about several foundations of the scientific fields of anthropology, archaeology, folk and linguistics. The ability to tell stories has emerged as a primary resource for sharing habits, survival techniques and know-how. Storytelling helped mankind to evolve, exchanging cultural values (Ismagilova, Safiullin, & Gafurov, 2015) to communicate and express themselves and find new solutions to their problems (Sugiyama, 2001).

Although there was no common language, man was able to transmit knowledge, through paintings, engravings, inscriptions and images in stone. These visual representations, have more meaning than archaeological ones. According to Ouzman (1998) rock-art was used to describe the world. As Man developed different types of skills, such as dialectology and behaviour patterns, stories became something more comprehensive, already similar to what we can call culture today (Hodge, Pasqua, Marquez, & Geishirt-Cantrell, 2002). Later, people began to interact more actively. With the invention of radio and television, stories told through those media have become the most common way of approaching family and friends. They were responsible for the massification of information and for ritual behaviours around these devices. Families came together to listen to stories which were shared on a large scale at local, national and international levels (The Guardian, 2013). With the creation of the World Wide Web, more properly after Web 2.0, Digital Storytelling arises, especially with the development of social networks, where users can share their own stories (Malita & Martin, 2010).

The wide range of storytelling is visible throughout history. In the specific case of tourism, stories' usability has a direct relationship with the identity of the destinations, because each place is linked to its own story that is reflected in its tangible and intangible heritage resources (Ismagilova, Safiullin, & Gafurov, 2015). The history of the destinations has the capacity to turn the places into tourist attractions (Chronis, *Between place and story: Gettysburg as tourism imaginary*, 2012). Simultaneously, the literature demonstrates that the stories associated with goods and services nurture a feeling of involvement, and the same is suitable for tourism, if we consider products as destinations and consumers as tourists (Escalas, 2007; Li, 2014).

Storytelling has a very wide scope when it comes to interpret and promote the tourist offer, serving as a means of explaining heritage (Frias, Silva, & Sea-

bra, 2017). On a daily basis, it is easy to identify the storytellers, namely tour guides and workers directly linked to the tourist sector and it is part of their competences to make the history behind the existing heritage known, whether in monuments, museums, streets, buildings, but also transmitting knowledge about local traditions and customs (Chronis, 2012). Tourists commonly engage in the conversation, so the storytellers must be eloquent and inventive (Reisinger & Steiner, 2006; Bryon, 2012).

There are several actors who contribute to the dissemination of tales that could influence tourist experience, among which the media social networks (Christou, 2015; Chatzigeorgiou, 2017), institutional tourism websites (Gretzel, Fesenmaier, & O’leary, 2006), television and cinema, (Beeton, 2006), family and friends (Martin, 2010) and residents (Moscardo, 2010). Considering that the search for authentic experiences is also associated with greater contact with the community, the role of residents as storytellers is considered of great importance, not only by contact with tourists, but also because they are seen by tourists as informal and more “real” and “reliable” sources of knowledge (Cho & Kerstetter, 2002).

3. Creative tourism and storytelling within heritage destinations

The tourist experience is influenced by different aspects, among which authenticity and involvement in the destination, as well as information about it (Moscardo, 2009). In the specific case of heritage destinations, there is a clear relationship between tourist motivations and expectations and the existing heritage (Poria, Butler, & Airey, 2004), as well as the stories that interpret it, which add value to those cultural resources (Frias, Silva, & Seabra, 2017).

Value creation is empowered by storytellers, who offer the connection between the visitors and the destination (Ap & Wong, 2001; Modlin, Alderman, & Gentry, 2011); and have the ability to create images in the tourists’ minds (Pond, 1993). This imaginary strengthens the bond between the visitor and the place, connecting these two actors of the experience in an emotional way (Licaj & Matja, 2015). Storytelling is based on creativity (Korez-Vide, 2013) and it is not only about the story itself, what you say, but also about how you say it. Thus, creativity may not be associated with the content but with the storyteller. This implies all tourism actors from local community to tour guides,

social media and tourists' workers. Another aspect is related to the pedagogical and dynamic features of storytelling. Tourists assimilate better unofficial messages, such as stories told by storytellers, than institutional information (Selby, 2004), which reinforces the role of the storytellers on creative tourism.

As practical usages of creative narratives, the small city of Bosh, in the Netherlands, is a great example of this bilateral relation, described in the article by Richards (2019) *Creative tourism: opportunities for smaller places?* The historical legacy of the medieval painter Hieronymus Bosch is used for the cultural promotion of a small destination, creating creative tourism experiences and important networks with other places. Within the scope of the CREATOUR project, the importance of stories and creative activities are emphasized, in the particular case of rural destinations in Portugal. The project conducted 40 pilots, establishing linkage between creativity, cultural practices, identity, heritage, know-how, and history. Directly or indirectly, storytelling is present in these activities, whether in the case of the *Nova Tradição* pilot, bridging slow fashion and culture where the participants learn about the textile history, or the pilot Eating Algarve Food Tours, where gastronomic events take place and stories are shared. Still in gastronomy the *Tertúlia Algarvia* in the Algarve, organizes workshops, combining knowledge, history, culture and identity or the *Associação Destino Caldas* where thematic routes are promoted, with artistic workshops for visitors. These are just a few examples of the pilots conducted by the CREATOUR project in which it denotes the importance of creativity, culture, tradition and stories.

In this context, considering these examples and the state-of-the-art presented, storytelling is capable of co-creating unique and creative moments in heritage sites, often saturated by repetition of experiences, and overloaded with existing heritage resources. Poria, Butler, & Airey (2004) add that tourists do not want just to learn, they want to be entertained when visiting heritage destination. This supports the use of storytelling as a pedagogical tool but above all as a means of producing unique, informal and playful tourism moments. Creative storytelling-based tourism can be a distinguish and distinctive factor in cultural destinations particularly in the heritage ones, in order to promote authentic experiences (Richards, 2012).

4. Conclusions

This systematization is a result of a literature review based on scientific database Scopus search, including the most significant international scientific contributions in the field of tourism, with the keywords “creative tourism” and “storytelling”.

Key results include the outcomes that: a) creative tourism is a complex concept but it is related with creative destination’ activities which provide unique, authentic and memorable experiences based on a deeper relationship between tourists, local communities and place visited; b) storytelling is a multi-disciplinary concept with a wide range of applicability in the tourism market, specifically on heritage destinations, and could be important to preserve cultural heritage; c) there is a potential link between creative tourism and storytelling, the latter being an effective marketing creative tool; and d) the link between creative tourism and storytelling particularly related to heritage destinations, is understudied.

Storytelling is relevant to creative tourism, particularly in heritage tourism since it can differentiate creative tourism destinations from other cultural destinations. This relationship results in a reinforcement of local identity, local engagement, creation of unique experiences, a deeper relationship between tourists and local community; (Pera, 2017; Richards & Wilson, 2016, 2017). Moreover, storytelling can be an instrument of (re)branding heritage destinations as creative ones. In fact, and both at regional and national levels, storytelling can become the distinctive element of the creative branding of heritage destinations.

This paper aims to provide new paths of understanding and research for the creation of creative tourist experiences through storytelling by adding theoretical insights into the potential relationship between creative tourism and storytelling within heritage context.

Nevertheless, there are study limitations to be considered. The main one is that this study being a conceptual work, needs empirical support to proof that relationship. Finally, and regardless of future research, analysing creative storytelling through digital media within heritage tourism, could be an important line of research.

Acknowledgments

This work is funded by national funds through FCT – the Portuguese Foundation for Science and Technology under the projects UIDB/05583/2020, UID/GEO/04084/2019. Furthermore, we would like to thank the Research Centre in Digital Services (CISeD), Geography and Spatial Planning Research Centre (CEGOT), the Polytechnic of Viseu and the Faculty of Arts & Humanities of the University of Coimbra for their support.

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6. CONNECTING TO PLACE THROUGH CREATIVE TOURISM

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Abstract:

Within creative tourism, place-based specificities are sources of inspiration as well as strategic elements to foster distinctive initiatives with local resonance. Place, holistically conceived, comprises the physical environment, cultures, intangible and tangible heritage, and the people inhabiting the locale.

This chapter analyses how creative tourism experiences developed within CREATOUR integrate elements that connect visitors to place, enabling participants to feel a sense of belonging in the place visited. The authors engaged in a collective reflexive exercise about the creative tourism experiences developed that revealed four dimensions or ways of connecting to place: through the site and materials, the activity, storytelling and socializing.

The specific site where the experience occurs can directly integrate macro and micro scales of place, from landscape to venues, while endogenous materials used within it encourage participants to directly interact with the landscape and its natural resources. Ensuring that the experience itself includes making items that are coherent with local culture, traditions and crafts can also meaningfully connect participants to place. Integrating storytelling into the experiences, for example, by using theatrical tools or personal stories told by locals, connects visitors to the local place through its history, narratives and local characters. Finally, moments for socializing within the creation activities as well as in social moments, such as a picnic or walk, play an important role in allowing visitors to slow-down, relax and absorb the 'feeling of place'.

Integrating all four elements into a creative tourism experience helps immerse participants in place-specific culture and history in innovative manners, motivate visitors to participate and create memorable experiences. This chapter may be useful to individuals developing creative tourism activities.

Keywords: place; storytelling; socializing; site; crafts; activity

“The miniature schist house-making workshop in the serene village of Cerdeira was a 25-minute uphill drive along a very narrow and windy forest road, with amazing views of the valley. On reaching the village the sound of bird-songs was enchanting and the feeling of being at a unique place was very obvious to me. The very fact that I was in a schist village in order to make a miniature schist house was what made the experience all the more special. Being able to collect schist stones right from the ground as the resources to make the miniature house and learning about the history of the place and the architectural specificities made the experience very memorable and valuable.”

—Researcher’s impressions on conducting a site-visit at Cerdeira Village, Centro region, Portugal, 2018

1. Introduction

Creative tourism is a tourist activity that incorporates four dimensions: active participation, learning, creative self-expression, and community engagement (Duxbury & Richards, 2019). Place, in its expansive meaning – including geographical, cultural, and social landscapes and specificities – serves as a source of inspiration to design distinctive creative tourism offers with local resonance and meaning. However, limited research has been conducted on the complexities of *how* creative tourism connects to place.

Situated as we are within a place-based world (Hildreth & Bailey, 2014), connection to place through tourism is heavily influenced by a combination of geography, history, culture, and inter-linked institutions. Beyond physical characteristics and the materiality of a setting – from landscapes to venues and workshop spaces – place is also constituted through an overlaying of elements in a way that provides a sense of rootedness and coherence between an activity and the location in which it occurs, the narratives that give it meaning in that place, and the moments in which one takes in the whole situation to rest and dwell on that activity in that place. As Healey (2010) notes, “a sense of place and of place quality can be understood as some kind of coming together of physical experiences (using, bumping into, looking at, hearing, breathing) and imaginative constructions (giving meanings and values) produced through individual activity and socially formed appreciations” (p. 34).

Looking back to the pilot project proposals that were initially submitted to the CREATOUR project, we see that all were inspired by the particular place where the initiatives were based (considering, e.g., region, village, town,

city, farm, etc.) and their perception of how it is ‘special’ for them. From the very beginning, these connections to place comprised the root of each project developer’s actions. Place attachment is in their hearts and minds. It is their motivation: to promote and develop something in a region, land, place that they value and wish to nurture and share with others. They are hosts in a true sense, motivated by the passion they have for their own place. As the CRE-ATOUR pilot projects were developed and implemented, different dimensions of place were highlighted and articulated. In every field visit conducted, these feelings were demonstrated.

The analysis in this chapter draws upon a variety of knowledge sources and experiences developed within the CREATOUR research-and-application project, in which the authors participated as researchers. This includes their autoethnographic accounts of conducting site visits, participating in pilot activities, conversations and interviews between researchers and practitioners, and content analyses of ePortfolio entries. The CREATOUR ePortfolio entries were reflexive multimedia research diaries intended to capture first-hand observations, impressions, reflections, and ideas during the course of the development and implementation of a series of pilot initiatives within the project. The chapter brings together insights from these sources with some of the extensive multidisciplinary research on place.

In preparation for this chapter, we engaged in a collective reflexive exercise from the perspective of how place was integrated within these initiatives, with the aim of gaining new insight into how creative tourism connects to place. This exercise resulted in four dimensions of connecting to place through creative tourism:

1. *Site and materials*: Connection to the local physical environment where one is located (landscape, spaces, and venues) and the local resources one is using;
2. *Activity*: Connection to the local place through actions of doing, making, and creating processes that take place;
3. *Storytelling*: Connecting to place through local stories, narratives, testimonials, myths, tales, and histories of the place and of its people; and
4. *Socializing*: Connecting to place *in situ* during moments that allow participants to slow down, mingle, talk, share ideas and reflections, and to come to know each other better and feel ‘in place’.

Within an exploration of the phenomena of connecting to place, this book chapter examines and articulates these four dimensions, provides a series of cases to illustrate each of them, and analyzes how each example connects visitors to a particular place. In closing, we present some advice based on these experiences for future creative tourism entrepreneurs.

2. Connection to place

Place can be defined as a set of material, social, and representative practices that enact a location (Lefebvre, 1991; Cresswell, 2006). A growing multidisciplinary literature on the significance of place casts it as a ‘meaningful location’ (Lewicka, 2011), a “geographical space that is defined by meanings, sentiments and stories rather than by a set of co-ordinates” (Hague & Jenkins, 2005, p. 4). Emotions, spaces and places are very much connected (Pánek & Benediktsson, 2017), with such intangibilities an important part of a place’s identity. These intangible aspects “provide a ‘sense of place’ and identity to specific locales,” and “those meanings and values may be grounded in embodied experiences” (Longley & Duxbury, 2016, p. 2). This perspective also recognizes the “emotive power of imagined place” (Osborne, 2006, p. 154) and how the importance of a place is intertwined with its stories, its people, its communities.

A ‘sense of place’ thus speaks to an insider’s attachment to a physical, social, and/or cultural place, with links to individual and collective identity (Davenport & Anderson, 2005). Place is an important input to cultural and creative work in rural and remote areas: “Cultural production does not occur aspatially, what is produced, how it is produced and by whom relates directly to the place they inhabit. ... As such, culture and creativity are place-based entities” (Collins & Cunningham, 2017, p. 101). In addition, relationships established between an individual and a place are reciprocal: “a place can affect the person and his/her values and actions, in the same way that the intentions of the person and his/her actions can attribute meaning to a place” (Carmona et al., 2010, p. 10).

In a time of high mobility, place-based tourism initiatives allow tourists to develop feelings of belonging (Stock, 2006), converting strange places into identifiable, familiar and functional places. The most meaningful memories originate in the destination environment, the ‘place’, when tourists find them-

selves in a new environment, undertaking activities and interacting with local residents who know the place, its history and its culture. People who love their homeplace can introduce it to visitors in a way that will help create bonds between visitors and that place, which can, in turn, increase the strength of emotions and feelings as well as the acquisition of new knowledge (Campos, Mendes, Valle, & Scott, 2018). The development of creative tourism experiences in CREATOUR reinforced these ideas, demonstrating that ‘place’ — in its expansive meaning-full elements and landscapes — should be an essential element throughout the creative tourism development process (Duxbury Silva, & Castro, 2019).

3. Creative tourism and CREATOUR

Creative tourism is fuelled by the new paradigm of the twenty-first century tourists who strive to find ‘transformative’ experiences, focus on self-development, are more conscious of their actions, and want to be active participants in tourism experiences rather than passive observers (UNWTO, 2016). Modern interpretations of creative tourism highlight tourist activities that have the opportunity to co-create and co-preserve local traditions, while also providing participants with active participatory opportunities to learn about cultures and develop creative skills, to practice self-expression and to engage with the local community (Duxbury, Silva, & Castro, 2019). This contemporary vision of creative tourism has an expanded focus on connections between travellers and residents, and places importance on rooting creative intangibles to the specific place in which activities occur (Blapp, 2015; OECD, 2014). The development of creative tourism can generate new ways of looking at the relationship between communities and the areas they live in (Richards, forthcoming), and putting a central emphasis on place-based specificities can foster distinctive initiatives with local resonance and contribute to cultural vitality and cultural sustainability.

The project “CREATOUR: Creative Tourism Destination Development in Small Cities and Rural Areas” (2016-2020) is a 3.5-year research-and-application project in Portugal that involves five research centres¹ working with 40

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

participating organizations² who are developing creative tourism pilot initiatives located in small cities and rural areas across Portugal in the Norte, Centro, Alentejo and Algarve regions. 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, cultural development, and local/regional development. On the practice side, CREATOUR 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. In time, the project also aims to inform policy development relating to creative tourism (Duxbury, 2020).

Themes of place-specificity and place-based cultural expressions ran through the project. CREATOUR encouraged pilots to articulate and share their connection to place in their initial introductions, asking them to select tangible touchstones of place and to present the intangibilities through tangible objects in order to capture what is meaningful to them about their particular place (Cabeça, Gonçalves, Marques, & Tavares, 2019). By asking CREATOUR pilots to remark on the importance and idiosyncrasies of their regions through objects, the participants created unique “narratives that give meaning to a particular place” (Jeannotte, 2016, p. 41), with a high variety of differentiation even in the smallest region, demonstrating to all that ‘the simple location of the events alone is not sufficient to grasp the meaning associated with place’ (Pearce, 2014, p. 102).

4. Connecting to place in practice

Within the context of CREATOUR pilot creative tourism activities, connecting to place is found to occur in four main ways: through site and materials, through activity, through storytelling and through socializing. These are now described, with examples from CREATOUR creative tourism initiatives to illustrate each dimension.

² Through two open calls for pilot proposals, a wide range of organizations located in extra-metropolitan areas were selected, including not-for-profit art and cultural associations, small entrepreneurial businesses, municipalities, regional development associations and a few multi-organizational partnerships. The 40 CREATOUR pilots are briefly presented in an overview publication, accessible here: <https://creatour.pt/en/publications/creatour-pilots-and-projects-2/>.

4.1 Connection through site and materials

This dimension focuses on connecting to the local physical environment where one is located, integrating different scales of place, from landscape to intimate spaces and venues, as well as the endogenous materials one is using in the creative tourism experience itself. From a macro perspective, activities are a projection and elaboration of the built and natural landscape from which they are inspired. From a micro perspective, every detail is important – from the physical materials used within the activities, perhaps gathered on site, to setting the stage where the experience occurs. The following examples show how different creative tourism activities connect to physical place through an overall coherency between the landscape and site, the venues for activities and workshop materials used.

Cerdeira Village is a tourism enterprise consisting of various houses and rooms to rent in a previously abandoned and now restored schist village. The Aldeias do Xisto (Schist Village) network (managed by ADXTUR, a tourism development agency) consists of a number of villages in the Centro region of Portugal where the majority of houses are constructed in a particular architectural style using the flat, greyish-black schist stones that are plentiful in that area. In the workshop presented here, participants are challenged to learn more about the architectural traditions of a historic schist village by building a (miniature) schist house themselves. Participants take the workshop inside one of the village's schist houses, starting off with an introductory session on the history of a schist village's architecture, for example, how no two houses are quite the same and how houses were built in specific formations in order to protect them from the wind or wolves. The workshop starts off with strongly connecting participants to place in a physical manner as participants must go out and collect their own schist stones to construct their miniature schist house, just as one can imagine builders in the past doing to construct the houses in this historical village. Following this immersive experience, which also stimulates socializing among participants, participants are instructed to look at the patterns and rules that govern these constructions by making a miniature schist house as a keepsake to remember their time in Cerdeira (Figure 1). Immersion in the landscape and built heritage allows visitors to get a 'sense of place' in the workshop's relatively short duration of two hours.

Figure 1. Miniature schist house created by one of the participants



Source: Fiona Bakas

In the Alentejo’s “Marbles Region,” which comprises the municipalities of Alandroal, Borba, Estremoz, Sousel, and Vila Viçosa, **CECHAP** (Centro de Estudos de Cultura, História, Artes e Património), a cultural non-profit organization, established the Marble Route of the Estremoz Anticline. This initiative combines industrial and creative tourism focused on marble, the most important endogenous resource of the region that has been extracted and transformed there since the Roman period. The tourism programme includes visits to the marble quarries, monuments, and stonemason’s workshops, allowing visitors to observe and understand the whole process of marble transformation – from

extraction to carving. Tourists can also participate in workshops where they can explore their creative side by learning marble carving techniques as well as drawing or photographing the landscape of the marble quarries. Overall, these immersive activities, occurring in a locale where marble has profoundly shaped the local landscape and its cultural expressions, offer visitors unique experiences to connect with several regional heritage elements related to the marble industry, connecting its geological, technical, urban and artistic dimensions.

Associação de Desenvolvimento das Regiões do Parque Nacional da Peneda-Gerês (**ADERE-PG**) is a non-profit development entity with activities in the five municipalities of the Peneda Gerês National Park. The creative tourism project “Creative Experiences with Sense(s)” developed a variety of initiatives based on the five senses with connections to local traditions, culture and nature. One example is the “Art Activities in Nature,” which is located in Pitões da Júnias, a small village with medieval stone constructions embraced by the mountains and a never-ending view of green landscape. It is one of the most picturesque and traditional villages in Norte region of Portugal, located in the municipality of Montalegre. In one experience, exploring visual arts practices in contact with nature, the visitor has an opportunity to be located in, directly observe and connect with the local landscape through activities such as sketching and painting with acrylic and gouache paints, charcoal, and dry pastels (Figure 2).

Figure 2. Participants engaging in creative tourism experience at ADERE-PG national park



Source: Lilian Gavioli

4.2 Connection through activity

This dimension focuses on connecting to the local place through the doing, making and creating processes that take place within a creative tourism experience. In the examples presented here, the focus is on making items that are coherent with the location in which the experience occurs. Local place-based culture and traditions serve as the model and inspiration for the creative tourism activities. As well, the collective ‘making together’ of culturally relevant items in a small-scale setting provides an intimate platform for discussing, learning about the origins of the activity and its relevance in the place, and generating connections among local organizers/trainers, visitors and other members of the community.

In the city of Beja, the creative tourism project **Beja Experience** offers an opportunity for visitors to engage actively in the local culture through a set of experimental and learning activities based on traditional cultural manifestations such as gastronomy, *Cante Alentejano* singing and traditional chair making. One of the most immersive and meaningful experiences occurs in a traditional old tavern called “A Pipa”, where visitors participate in a cooking workshop with a local chef (featuring visitors preparing traditional dishes) followed by a *Cante Alentejano* workshop, a typical regional singing style, accompanied by two local musicians. Participants sang together in the tavern while eating the dishes previously cooked (accompanied by local red wine!). All over the Alentejo, this type of tavern would be the place where men gathered to socialize, eat, drink and sing together. The combination of these two strong local cultural cornerstones of the Alentejo – food and song – in such a typical and meaningful place provided the perfect environment for visitors to get a taste of what would be a common afternoon or night gathering of local people.

Nazaré Criativa is a cultural branch of the tourist accommodations business Casas do Quico, located in the seaside town of Nazaré in the Centro region of Portugal. It offers a sewing activity based on the local icon of the sun-dried *carapau* (horse mackerel fish) which was traditionally caught and dried in Nazaré. The creative tourism workshop uses tartan fabrics characteristic of some of the Nazaré traditional clothing. The workshop’s focus is to sew horse mackerels with tartan fabric (Figure 3) to use as keychains and bookmarks, since these are easy and fast to make. The activity takes place in a historic and meaningful place, the former City Hall of Pederneira and, before the workshop occurs, a

presentation on traditional costumes of Nazaré is given, with a small exhibition of selected pieces from the local museum. The artisan leading the workshop has been re-inventing Nazaré fabric crafts, giving them a contemporary touch. The participants quickly grasp the basics to make their own artefacts, inspired by traditional music in the background, made by a local organization, Casa do Adro. Through actively producing their own keychain or bookmark and reflecting on local traditions, participants created a connection to this place.

Figure 3. Preparing the tartan fabric to be sewn into horse-mackerel shaped keyrings



Source: Celia Quico

Tertúlia Algarvia, a culture and food company, organizes “Algarve Cooking Vacations,” which are single and multi-day programmes for tourists to learn how to make various traditional Algarve dishes in hands-on workshops. Based in the historical centre of Faro, surrounded by the Ria Formosa natural reserve and its long dune cords, the programs combine the natural heritage and the local gastronomy for which the Algarve region is also well known. They provide opportunities to not only taste and make traditional recipes made with local ingredients, but also to learn about local ingredients, producers and culture, and be inspired by cooking. Each workshop is preceded by complementary activities such as visits to local producers, markets, historical sites, and artisans. For instance, before the *cataplana* cooking class (a traditional fish stew made in a distinctive copper pan), participants visit the plant nurseries and herb pro-

ducers in order to learn how to choose the best ingredients for the recipe they will make next, fostering a deep connection to the local place and heritage on multiple levels.

4.3 Connection through storytelling

This dimension focuses on connecting to the local place through its stories, narratives, testimonials, myths, tales, local characters and history of the place and of its people. These are shared by local people engaged in the creative tourism experience. It highlights both the importance of the stories and narratives themselves and the local people who share the stories and their identity. Storytelling may be formally presented (e.g., through theatre performances and guided tours) but also arises organically through interaction and dialogue between participants and their hosts. Direct contact with the artworks of local artists can be accompanied by explanations of how the local place and elements of the landscape inspired the artist, while real-life accounts can stress the importance of craft-making for living. In the examples presented here, connections are made with historical personalities, characters in the imaginary of local artists, and memories of everyday people and the ways they have lived.

The three history-based tours and integrated workshops that are part of “Caldas Creative Tourism,” created by **Associação Destino Caldas**, incorporate participatory creative experiences based on stories, folktales and local characters that are connected to the town of Caldas da Rainha (Centro region) in various ways. Each experience starts with a tour followed by a workshop. For example, on the Bordalo Pinheiro tour, an actor plays three characters related to Bordalo Pinheiro’s life story: a cat³, a countess and *Maria dos pontos nos is*, one of his caricatures (Figure 4). She performs small acts to provide participants with a ‘time travel’ experience that immerses them into the history of the place. Following the tour, since Bordalo Pinheiro is most famously associated with a line of ceramics with vibrant colours and naturalistic shapes (e.g., a plate shaped as a cabbage leaf), the experience ends with a Portuguese tile painting workshop inside a historic tiled chapel. In this creative workshop, visitors learn about the ceramic heritage of Caldas da Rainha and, inspired by these stories,

³ One theatrical act had the actor dressed as a cat, signifying the connection that Bordalo Pinheiro had with cats as he believed he was a cat in previous reincarnation.

they make their own colourful tiles, participating in an activity closely related to the history and narratives of that place.

Figure 4. Theatrical representation of Bordalo Pinheiro’s life story



Source: CREATOUR documentary, director: Nuno Barbosa

VIC // Aveiro Arts House is a one-of-a-kind space that gathers together a guesthouse, an art gallery, a cultural venue, and an arts residency in the Centro region. The 1950s building was the house and workshop of the local artist Vasco Branco and it is still filled with his artworks. All visitors and guests are invited to tour around its four floors and listen to stories about the former owner-artist, his family, and friends. These are stories about the local artists, politicians, and intellectuals who used to gather there during the fascist regime to discuss forbidden subjects or watch censored movies in the small theatre space in the basement, among other activities. The artistic environment of the family home allows visitors and guests to dive into an artist’s world and mind as well as to learn more about the city and region that inspired Vasco Branco’s artwork. In this sense, when locals, visitors and resident guests attend “Ossos do Ofício” creative tourism workshops – on ceramics, photography, cinema, writing or sound art – they get connected to the place and are inspired in a very deep and meaningful way.

Aiming to combine traditional crafts with technology through augmented reality, “Pisões e Tradições” is an experience that recreates the wool cycle, from

shearing to preparation of *buvel* wool capes. Organized by **LRB – Investimentos e Consultoria Lda.** (a technology company) in cooperation with **Cabril Eco Rural**, this is a local project of rural development and sustainable tourism. The experience highlighted stories and narratives about the traditional ways of doing in the Montalegre area (Norte region), personally shared by those who lived the joys and the sorrows. The difficulties of not having much but at the same time the happiness of sharing what one had are presented through compelling narratives and captivating songs, and are a big part of these experiences. For example, in the wool cycle “to warp and to weave,” the local artisan, an older lady full of life experiences, shared her memories, stories of a lifetime and traditional songs about Montalegre, while passing on her know-how and expertise on how to “really stretch the wool, so it doesn’t break and the threads do not tangle.”

4.4 Connection through socializing

This dimension focuses on connecting to the local place *in situ* during moments that allow participants to slow down, mingle, talk, share ideas and reflections. They come to know each other better while ‘settling’ themselves in that place. In the examples presented here, two complementary types of moments are highlighted: *time spent during the making process*, within the core creative experience, when participants are chatting while engaging and sharing that experience together, and *time spent during associated social moments*, such as eating together, resting and casually meeting other local people, when one can relax and absorb the ‘feeling of place’.

The **Estival Festival**, organized by Associação Domínio Vale do Mondego and held on a sheep and olive tree biodynamic farm, is a good example of participants connecting to the natural features of the Serra da Estrela landscape (Cento region) through the making processes of multiple creative workshops. During moments of co-making, participants take moments to look around them and compare their place-based experiences with fellow participants. For example, participating in a felt-making workshop in Estival allows for inter-generational mixing where teenagers, pre-teens, middle-aged people and elderly participants exchange opinions on the festival while learning in unison. This exchange of opinions means that different perspectives on the place are brought into a collective conversation. During one workshop, a teenager spoke of how nice it was to be in close contact with the sheep on the farm, a middle-aged

woman spoke of how she was looking forward to lying by the pool later and another participant spoke of how they were also taking a theatre class in a secluded olive grove on the farm. These moments of discussion and reflection are facilitated by a creative tourism experience that requires the repeated doing of an action (i.e., rubbing the wool with soap and water in order to make the wool fibres connect) which is in itself relaxing. During this time, participants are all together united in a common purpose: to make felt hats, hearts and whatever else one's imagination generates.

During such multi-day culture-based creative festivals, participants spend extended time in the locale, which provides an immersive experience and multiple opportunities for creating intense connections to the place in different ways. The *L Burro i l Gueiteiro* festival (The Donkey and Bagpiper Festival) is an itinerant small-scale festival that takes place in the north-eastern rural part of Portugal, known as the Mirandese plateau. The slow-paced activity enables walking and talking in close contact with the countryside and nature, travelling between villages, farming fields, hills and woods. Along the five-day experience, participants walk and sing together (Figure 5), accompanied by local musicians who provide the tunes and the Mirandese donkeys who carry

Figure 5. People walking from one village to the other during the L Burro i l Gueiteiro festival



Source: Juliana Alves

the goods and, every now and then, the children. Part of each day is for walking and part is for workshops to learn to play the local bagpipe and drum, make simple flutes from cane, learn traditional folk dances or engage in donkey-care workshops. Every day, the group stops at a different village to sleep over, cook dinner together, attend a folklore music gig and dance together in the evening. It is a highly social event where people get to know each other while walking, preparing meals and eating, engaging in creative activities, and basically by spending the whole time together like a big family.

Smaller creative tourism initiatives also include, within their activities, moments to have a break, regain forces, relax, reflect or simply be there in the location. These complementary moments, in most cases, involve eating due to the huge importance that food has for the Portuguese. Cultural organizations such as MARCA and CACO from the Alentejo region or Odiana from the Algarve region organize picnics after their creative activities. In a way, these picnics provide a ‘settling down’ moment where participants can talk, relax and enjoy the scenery while tasting local, freshly made food that is usually connected to the local culture and landscape. In the case of **MARCA – ADL** (a local development association from Montemor-o-Novo), after a long morning activity of making natural bird houses and feeders using reed basketry techniques, participants are taken to a nearby small hill close to a local historical chapel, with a view of the typical *Montado Alentejano* landscape. This is a socializing moment during which participants’ share a picnic, get to know one another and enjoy the view. During these moments, organizers also receive feedback on the experience as well as ideas for additional workshops, helping them to improve future experiences.

5. Discussion and closing reflections

Embedding local specificities into creative tourism offers can be a strategic differentiating factor in providing a distinctive tourism offer (Duxbury, Silva, & Castro, 2019). The common thread among the creative tourism examples in this chapter is to immerse participants in place-specific culture and history in innovative, contemporary, and memorable manners through social, cultural and physical encounters. In this context, place is understood not as a static

container of meaning that one enters into, but is made vibrant through performances and a set of discourses (Baerenholdt et al., 2004).

Connecting to place through creative tourism experiences aligns with the desire of tourists to experience and learn about the cultures of the place they are visiting and to feel temporarily ‘rooted’ there by experiencing “a conscious sense of association or identity with a particular place” (Carmona et al., 2010, p. 120). For travellers, a temporary rootedness, that is, “a secure point from which to look out on the world, a firm grasp of one’s own position in the order of things, and a significant spiritual and psychological attachment to somewhere in particular” (Relph, 1976, p. 38, cited in Carmona et al., 2010, p. 120), may enable rest, contemplation and reflection – and may provide a space for imagination. Furthermore, temporal moments of togetherness, where feelings of *communitas* arise are significant in connecting to place. *Communitas* refers to the relationship, often described as a temporary sense of closeness, between people at a specific moment where traditional social inequalities do not apply (Stone, 2008). It is in these moments of *communitas*, that creative tourism experiences can create spaces that are spatially and temporally located outside the constraints of everyday life and imbued with the essence of the ‘visited place’.

The creative tourism experiences within CREATOUR integrate various ways of connecting participants to place, providing them a memorable creative learning opportunity as well as unique place-embedded memories. Our analysis of these experiences identified four ways in which participants can connect to place within creative tourism experiences: through the site and materials; through the activity; through storytelling and through socializing. These ways of connecting to place are not mutually exclusive – they overlap and intertwine and, ideally, all four should be intentionally integrated into a creative tourism experience by the organizer.

A connection to *the site and its natural resources* can increase the perceived authenticity of creative tourism experiences, an essential component of tourism motivations (Rickly-Boyd, 2013). The sensory quality of a place can influence participants’ “feelings, actions, general well-being and appraisal of what surrounds us... the overall image is the union of all stimuli” (Carmona et al., 2010, p. 8). The location and venue where the experiences are held and the use of local natural resources are all important. For example, the miniature schist house workshop is held in a traditional schist house within Cerdeira village and participants collect their own schist stones in the village, directly con-

necting participants to the physical place in multi-layered ways and exposing participants' senses to the sensory elements of the place.

The central *activity* of creative tourism experiences can guide participants to make items that are coherent with the local cultural context in which the activity occurs. Either traditional or contemporary activities can be inspired by local cultural traditions, patterns and techniques, artistic legacies and practices, natural connections and other place specificities. Performance-based approaches to tourism experience argue that meaning is made in the doing of tourism (Lew, 2011). The process of making together provides an intimate setting for learning about the origins of an activity, discussing its relevance in the place, and generating connections among event organizers and participants. For example, through the production of a historically-related artefact such as the *carapau*-inspired tartan keychain created in Nazaré, participants learn about local history, fishing and cultural traditions, traditional clothing, through the process of creating and from the organizer's instructions and narratives.

Storytelling engages participants' imagination and "transforms a space into a place" (Hague & Jenkins, 2005, p. 5), enriching their understanding about the tangible and intangible dimensions of a locale (Mathisen & Chen, 2014). Stories allow us to pass on knowledge and create connections with others, with our past and with our present: "It has been said that the shortest line between two people is a good story. Stories engage attention, evoke emotion, have powerful and compelling narratives, describe intriguing characters and are memorable when they are relevant" (Arsenault, 2019, p. 173). Storytelling can be integrated in many ways, from personal tales told in a wool coat-making workshop to theatrical mini-performances used as an intrinsic element within a local scene-setting tour, such as the creative tours of Associação Destino Caldas. Storytelling draws us in, allowing listeners to actively engage in collectively imagining others' experiences and transporting them to other times. Through storytelling, "places ... assume a specific meaning in the moment in which we infuse them with a value" (Sepe, 2013, p. 4, citing Healey, 2010, pp. 33-34).

Time for *socializing* during the making processes and associated social activities within creative tourism experiences provides moments during which participants can also connect to place. These are times when participants informally chat while engaging in an activity or when they share a restful moment together. Integrating socializing moments within creative tourism allows participants meet one another, discuss informally and become more comfortable

sharing their thoughts with others, such as their perceptions of the place. Connections to place can be enhanced through strategically locating socializing activities. For example, as part of MARCA-ADL's creative tourism experience after the workshops, participants went to a locally significant viewpoint to relax and enjoy a picnic. This allowed participants to slow down and 'absorb' the moment and the surrounding landscape.

In closing, if all four dimensions – the site and materials, the activity, storytelling, and socializing – are carefully orchestrated and holistically presented by the organizers, a powerful channelling of place through immersion and experience is achieved. In the case of creative tourism, the four dimensions of connecting to place described in this chapter are complementary and their combination makes these experiences touching and meaningful.

Acknowledgments

This article results from a research project on creative tourism in small cities and rural areas, entitled CREATOUR: 'Creative Tourism Destination Development in Small Cities and Rural Areas' (Project 016437), supported by the Joint Activities Programme of Portugal 2020, by Compete 2020, POR Lisboa, POR Algarve and the Foundation for Science and Technology (FCT). The authors would like to thank all the researchers and participants within the project for their insights and inspiration.

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PART IV.
CREATIVE TOURISM EXPERIENCES AND
SUSTAINABILITY



7. NAZARÉ CRIATIVA: HOW CAN CREATIVE TOURISM INICIATIVES CONTRIBUTE TOWARDS SUSTAINABLE TOURISM?

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Abstract:

Nazaré Criativa is a creative tourism pilot-project promoted by Quico Turismo/ Casas do Quico, a family-owned vacation rental business based in Nazaré. Before the project Nazaré Criativa began to be drawn, Casas do Quico was already actively engaged with the local artists and artisans, as well as local organizations and institutions. The main question to be addressed in this paper is to reflect upon how creative tourism initiatives can contribute towards sustainable tourism, based upon the experience of Nazaré Criativa pilot-project.

The purpose of the Nazaré Criativa project was to promote local cultural heritage, particularly, living traditions and unique places, going far beyond what was offered in terms of experiences and activities in Nazaré. All activities revolved around stories, traditions, representations, places and people of Nazaré. The local partners for the Nazaré Criativa project included the main public institutions and associations of the region, with which several activities and projects have already been developed.

For the time being, this pilot project has allowed to get a concrete grasp of the many and different challenges of such an initiative, such as to obtain the interest and trust of the artists and artisans, in order to jointly define the workshop with artists and artisans. Equally important, the issues related to communication and promotion, such as defining the branding plan and producing the communication materials, in order to define the communication plan and disseminate information among media and using social media to spread information, to reach out for the partners as well as for the participants. And finally, the importance of testing, assessing, improving and refining along the process.

A project such as Nazaré Criativa may be able to move forward with more support of national or regional tourism institutions, as part of a national or regional strategy for the promotion of these kind of experiences, as a distinctive feature of its offer, going much beyond the traditional touristic offers, and putting forward the knowledge, skills and creativity of Portuguese people.

Keywords: Creative tourism; Sustainable tourism, Cultural heritage, Touristification, Nazaré

1. Introduction - before the pilot-project *Nazaré Criativa*

Nazaré Criativa is a creative tourism pilot-project promoted by **Quico Turismo Lda.**, a family-owned vacation rental business based in Nazaré. **Casas do Quico** is the main brand from Quico Turismo Lda., a company which formally exists since 2014, even though much before this time, the family already rented rooms and apartments to travelers coming to Nazaré.

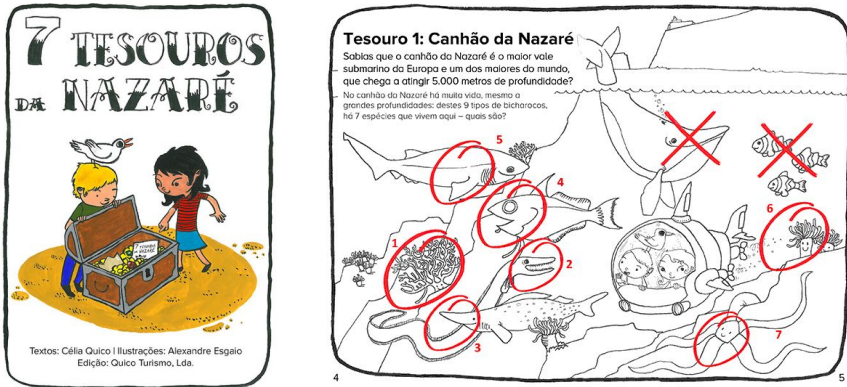
The purpose of the *Nazaré Criativa* project was to *promote local identity, living traditions and unique places*, going beyond what was offered in terms of experiences and activities at Nazaré. All activities revolved around stories, traditions, representations, places and people of Nazaré. The local partners for the *Nazaré Criativa* project included the main public institutions and associations of the region, with whom several activities and projects have already been developed.

Before the project *Nazaré Criativa* began to be drawn, **Casas do Quico** was already actively engaged with the local artists and artisans, as well as local organizations and institutions, such as Museu Dr. Joaquim Manso da Nazaré and Casa do Adro. During 2015, 2016 and 2017, **Casas do Quico** developed or supported several cultural activities in partnership with both local and national institutions, such as supporting the production of the web documentary *Cavalgar a Onda da Nazaré / Riding the Nazaré Wave*, produced by Universidade Lusófona de Humanidades e Tecnologias: <http://cavalgaraondanazare.ulsofona.pt>

The children's book *7 Tesouros da Nazaré / 7 Treasures of Nazaré* was an initiative of "Casas do Quico", which published and sponsored this small book with a complementary website - <https://casasdoquico.wordpress.com/> - , to share some of the unique points of interest of Nazaré, with the authorship of Célia Quico and Alexandre Esgaio, December 2015. The book was presented at Museu Dr. Joaquim Manso da Nazaré, as part of an activity for children from the kindergarten of Confraria de Nossa Senhora da Nazaré, 6th May, 2016.

Casas do Quico also participated in the commemorations of the 75th anniversary of Bairro dos Pescadores da Nazaré (Fishermen's Quarter of Nazaré), which took in place May-June 2016, with Museu Dr. Joaquim Manso da Nazaré, Mútua dos Pescadores and the Municipality of Nazaré. The collaboration

Figures 1, 2 – Children’s book “7 Tesouros da Nazaré”, published by Casas do Quico/ Quico Turismo Lda.



Source: Nazaré Criativa

included the organization of an exhibition and debate, the creation and maintenance of the Facebook page *75 years of the Fishermen’s Quarter of Nazaré*, as well as the production of a short documentary about this particular neighbourhood of Nazaré, where the family have their former residency - Casa Joaquim da Praia: <https://www.facebook.com/75anosBairroPescadoresNazare>

As part of its on-going collaboration with the Museu Dr. Joaquim Manso da Nazaré, **Casas do Quico** provided support to the exhibition of the plastic artist Sofia de Medeiros in May-June 2016. Likewise, the company offered support for a concert by Celina da Piedade, promoted by Casa do Adro, during May 2016. More recently, “Casas do Quico” have been collaborating and supporting the annual event *Nazaré Marés de Maio*, a local cultural initiative which had been taking place since 2017 in May, in order to promote a more diverse cultural offer to locals and travellers.

In this domain, in 2017, **Casas do Quico**, in yet another partnership with Museu Dr. Joaquim Manso da Nazaré and Mútua dos Pescadores, organized *Nazaré Festa de Filmes do Mar*, a 3-day film fest, to show selected movies about the sea to local people, with a particular focus on films about Nazaré. In this special event, the web documentary *Daqui É Pró Cemitério - a Propósito dos 75 Anos do Bairro dos Pescadores* premiered 26 May 2017, at the old primary school in this traditional neighbourhood.

Figures 3, 4 – Posters events “Nazaré, Festa de Filmes do Mar” and documentary “Daqui é Pró Cemitério”, May 2017



Source: Nazaré Criativa

Figure 5 – “Daqui é Pró Cemitério” première at old basic school from Bairro dos Pescadores, May 2017



Source: Nazaré Criativa

2. Nazaré: brief history and present challenges

Tourism in Nazaré is almost as old as Nazaré, one may argue. Nazaré has been visited by tourists since the mid-nineteenth century. Or since the seventeenth century by pilgrims from various parts of the country, in devotion to Our Lady of Nazaré. Or since the end of the twelfth century, if we count with Dão Fuas Roupinho, the “Deer-Devil” and Our Lady of Nazaré. Or from the beginning of the 8th century, by King Rodrigo and Friar Romano, when they may have hidden an image of Our Lady of Nazaré, supposedly carved in wood by Saint Joseph. It is still possible to go back further in time, since there are vestiges of the presence of Visigoths, Romans and Phoenicians in this region, although it is not clear if they came here for tourism.

Back to the present (and to a more objective description), like other coastal villages, Nazaré continues to host, essentially, seasonal tourism, where visitors seek to enjoy the sun and the beach, especially during summer. Despite the so called “big waves season” – approximately from October to March – having diminished the seasonality of tourism in Nazaré, still during the autumn and winter, the influx of visitors is much smaller than in summer and spring, which leads many small businesses to close during these months or to have less working staff.

The attractions of Nazaré are many, starting with the “wave” of Praia do Norte. Its scenic beauty also includes the promontory, the pine forest that surrounds Nazaré, Monte de São Brás, not to mention the beaches of Nazaré and Salgado. The Nazaré beach boulevard and the lift (“ascensor”) that connects the beach to Sítio da Nazaré are almost mandatory to visit. The most notorious monuments of Nazaré are Santuário de Nossa Senhora da Nazaré, Ermida da Memória, Forte de São Miguel Arcanjo, Igreja de Nossa Senhora das Areias and Igreja da Misericórdia at Pederneira.

More recently, Nazaré has been gaining worldwide acclaim following Garrett McNamara’s record of the biggest wave ever surfed at Praia do Norte in late 2011 – more recently broken by the Brazilian Rodrigo Koxa, who surfed a 24.4 metres wave on the 8th November 2017. Ever since 2011, Praia do Norte went from an almost unknown beach to one of the world’s main surfing stages for big wave surfers. The iconographic images of Nazaré are today the big waves of Praia do Norte, but this region is much more than this. The global fame of the giant waves of the Praia do Norte should not hide the cultural and natural

richness of this region. Equally important - and almost unknown to tourists - is the creativity of the people from Nazaré.

3. *Nazaré Criativa* pilot-project: from concept to application

For **Casas do Quico**, the concept of creative tourism made particular sense in Nazaré, in multiple dimensions, but mainly as a vehicle to promote the very creativity of its people and local cultural heritage. Building a network of partners associated with this project is also an opportunity to launch other initiatives related to innovation and creativity, following the steps of previous projects already accomplished in previous years.

The idea for *Nazaré Criativa* started to be shaped in early December 2016, as a result of the CREATOUR project call for proposals. This was a much needed stimulus to develop a formal project of creative tourism, which seemed to be a natural continuation of the successful partnerships in the cultural area in Nazaré, with institutions like Museu Dr. Joaquim Manso da Nazaré and Mútua dos Pescadores.

During 2017, the initial ideas were better defined, also with several contributions from the CREATOUR meetings and workshops. Contacts with local artists and artisans were made throughout the year, as well as with local institutions and organizations. Usually, the reception to the idea was very good, particularly among the people with whom there was already a relationship from previous projects. In parallel, the brand for *Nazaré Criativa* was created, as well as the necessary communication materials, which included logotype, photos, short videos, posters, online infographics, descriptive texts, posters, etc. A press-kit was also developed and sent to several local and regional media, as part of the communication plan, which also made use of Facebook with the objective of reaching the target audiences for these workshops.

Then, during 2017 and 2018, two main activities were offered by the pilot-project Nazaré Criativa:

- 1) *Confecção de Carapaus de Pano / Cloth Horse Mackerel Production*
- 2) *Foto-expedição ao Porto da Nazaré / Photo-expedition to the Port of Nazaré.*

More details above.

Figures 6, 7, 8, 9 – Nazaré Criativa communication materials for print and online

Nazaré Criativa

WORKSHOPS OFICINAS CRIATIVAS

O projecto "NAZARÉ CRIATIVA" convida todos a mergulhar no mar de criatividade da gente da Nazaré: experiências da cultura local, oficinas de criatividade e estadia em casa de famílias da Nazaré fazem parte desta imersão na comunidade Nazarena.

VENHA MERGULHAR NO MAR DE CRIATIVIDADE DA GENTE DA NAZARÉ!

Mais informação em: www.casasdoquico.pt | www.facebook.com/casasdoquico | #nazarecriativa

Iniciativa: Apoio: Parceiros:

Nazaré Criativa

WORKSHOPS OFICINAS CRIATIVAS

O projecto "NAZARÉ CRIATIVA" convida todos a mergulhar no mar de criatividade da gente da Nazaré: experiências da cultura local, oficinas de criatividade e estadia em casa de famílias da Nazaré fazem parte desta imersão na comunidade Nazarena.

VENHA MERGULHAR NO MAR DE CRIATIVIDADE DA GENTE DA NAZARÉ!

Mais informação em: www.casasdoquico.pt | www.facebook.com/casasdoquico | #nazarecriativa

Iniciativa: Apoio: Parceiros:

Nazaré Criativa

CONFECÇÃO DE CARPAUS DE PANO

WORKSHOP DE FÁTIMA BARROSO

DESCRIÇÃO DA OFICINA CRIATIVA: A actividade propõe criar e/ou dar vida a um tecido que terá sentido de base ao vestuário, e portanto, ao traje da Nazaré. Quer as crianças e crianças, para os homens, quer as saias para as mulheres, foram e ainda são, confeccionadas com esvoaces. Associações a este objectivo um outro que diz respeito à tradição: modo de vida, de "base do peixe" em geral, e do carapau, em particular. Surgiram assim os porta-chaves e mactadantes de lino por serem de fácil e rápida execução por podermos servir de "prendinhas". Prefere-se ainda que todos tenham a prova e as criatividade e esperam um cunho pessoal aos artigos produzidos.

BREVE BIOGRAFIA: Fátima Barroso, nascida na Nazaré em 1948, filha de mãe costureira e de pai "pintor". Licenciada em Biologia começou a dar aulas no ensino secundário em 1972. Foi até 2012, após da aposentação. Apreciadora de arte em especial a pintura de que é autodidacta. Apoiadora pela Nazaré, tradições e a marca "E Nossio" em que os artigos produzidos e os materiais são de inspiração e aquisição nesta terra.

Data: 24 de Março de 2018
Horário: das 15h00 as 18h00
Local: Antiga Casa da Câmara da Pedreira (Nazaré)

20€
por participante

Informações e inscrições:
nazarecriativa@casasdoquico.pt | 969 946 643

Nazaré Criativa

FOTO-EXPEDIÇÃO: PORTO DA NAZARÉ

WORKSHOP DE JOÃO DELGADO

DESCRIÇÃO DA OFICINA CRIATIVA: A actividade que se pretende aqui desenvolver, com recurso à Fotografia, deve dirigir as seguintes objectivos, os peixes como foco principal, registar em diferentes locais e de manhã no Porto da Nazaré, ter um olhar penetrante e crítico sobre a actual realidade, ver a fotografia como uma arma de denúncia para o que se entende por sociedade insustentável (ordenamento do espaço e ambiente, desigualdades sociais, distribuição de trabalho, poluição, falta de segurança, etc.).

BREVE BIOGRAFIA: João Delgado, nascido na Nazaré em 1977, licenciado em Artes Plásticas e pós-graduado em Economia Social, sendo especialista em Relações e Trabalho, Desigualdades Sociais e Sustentabilidade, estando no máximo a ser Pescador a meio de ambranças de peixe local e costeiro de 2004 a 2016. Participa desde 1996 em vários clubes, individuais e/o coletivos da Pintura, Escultura, História e Fotografia. Autor do livro de Fotografia "O Olho Leão". Actualmente é Vice-presidente do Município Pescadores com funções executivas.

Data: 27 de Janeiro de 2018
Horário: das 14h30 as 17h30
Local: Porto de Pesca da Nazaré, Mercedes Benz Surf Lounge

15€
por participante

Informações e inscrições:
nazarecriativa@casasdoquico.pt | 969 946 643

Source: Nazaré Criativa

3.1 Creative offer No 1: Confecção de Carapaus de Pano/ Horse Mackerel Cloth Confection, with Fátima Barroso

The proposed creative workshop intended to give more visibility to the fabric that is used as a basis for the Nazaré costume. Men's trousers and shirts and skirts for women were, and still are, made from tartan fabric. This activity is further connected to Nazaré by referring to the tradition of drying fish, more specifically, horse mackerel. The workshop focus was to produce horse mackerels with tartan fabric, as key-rings and bookmarks, since these can be easy and fast to execute. This workshop aimed to encourage people's creativity and self-expression, as they can give a personal touch to the articles produced, besides providing a better acknowledgement of the traditional garments of Nazaré and, thus, revisiting traditions of Nazaré, such as dried fish, as a basis for innovative artefacts. Therefore, this creative tourism activity aims to re-invent the uses given to fabrics, particularly tartan, in order to reflect local tradition and showcase horse-mackerel.

The artisan who led this workshop is Fátima Barroso, a new artist and artisan who has been re-inventing Nazaré crafts made with fabric, giving them a more contemporary touch. The workshop is meant to be for everyone. The activity took place in a historic and meaningful place: the former City Hall of Pederneira, which is rarely used today. The Museu Dr. Joaquim Manso da Nazaré and Casa do Adro were also partners in this activity.

A first test of this workshop took place on 2nd December 2017, to allow to improve the overall flow of the activity, with a diversified group of friends and friends of friends. Then, the workshop was set for 17 February 2018 – the final date for the workshop was then 24 March 2018, to allow more people to register.

As part of the workshop, the museum coordinator Dóris Santos made a special presentation about the costume of Nazaré, with a small exhibition of selected pieces from this local institution. Then, Fátima Barroso introduced all participants to the products and process of making the horse mackerels with fabric, providing all the materials, tools and necessary instructions to accomplish the tasks. The participants quickly grasped the basics to make their own artifacts, also inspired by background music, courtesy of Casa do Adro. This 3-hour workshop came to an end with a small get-together moment, with local sweets and tea and coffee, plus a brief visit to nearby Casa do Adro at Pederneira.

Figures 10, 11 - Photos taken during the workshop “Horse Mackerel Cloth Confection”, 24 March 2018



Source: *Nazaré Criativa*

3.2 Creative offer No 2: Foto-expedição ao Porto da Nazaré / Photo-expedition to the Port of Nazaré, with João Delgado

This workshop used photography to achieve the following objectives: focus on local people; capture the social and work dynamics in the Port of Nazaré; take a penetrating and critical look at that reality; to see the photograph as a weapon of denunciation (ordering the surrounding space, social inequalities, work dynamics, pollution, lack of safety, etc.).

This creative tourism offer can be defined as photography expedition around the Port of Nazaré, visiting fishermen and other places in the harbour. This area is comprised by warehouses for fishermen, boat building companies, surfing-related companies and tourism companies. This activity was led by João Delgado, a former fisherman, as well as politician and director of Mútua dos Pescadores (fishermen insurance company).

In this workshop, which took place on 27th January 2018, each participant took their own camera or phone camera for the photo-expedition. João Delgado took the workshop participants to several places in the harbour and explained details about boat building and fishing techniques. The participants were also able to interact with and photograph fishermen as they went to their working places.

Figures 12, 13 - Photos taken during the workshop Photography Expedition to the Port of Nazaré, 27 January 2018



Source: Nazaré Criativa

The last part of the activity consisted of getting together, for a more informal moment, during which João Delgado showed the participants several photos from his book *O Outro Lado*, with contextualized comments. The day finished with the projection of short films about the Port of Nazaré historical moments.

3.3 Creative offer No 3: Workshop Nazaré, Ontem e Hoje / Nazaré, Yesterday and Today, with Bernardo Lúcio

The workshop, held on 12th May 2018, was part of a larger initiative, in partnership with Museu Dr. Joaquim Manso da Nazaré and the local municipality. The work of local amateur photographer **Álvaro Laborinho** (1878-1970) was the core of the initiative, which aimed at revisiting his work and reflect upon what is Nazaré today. Significantly, another goal was also to promote a dialogue with the photographic work of Bernardo Lúcio (1977), Alvaro Laborinho's great-grandson, who in his first individual exhibition *Domínio Público-Privado/ Public-Private Domain* (2017) invited the viewer to reflect on the threats to Ria Formosa caused by human pressure, showing the contrast between debris and luxury (“lixo e luxo”) on the Algarve coast.

During the first half of the 20th century, perhaps no other photographer captured Nazaré and its inhabitants more and better than Álvaro Laborinho, whose photos represent a valuable source of information about this fishing community (Santos, 2015, 2018). Born in Nazaré in 1879, Álvaro Laborinho became a well-known and reputed local politician and businessman, with a store in the main square of the village. His vast photographic work, with almost two thousand images between glass plates and film have been a part of the collection of the Museu Dr. Joaquim Manso da Nazaré since 1980 (Nabais, 2002).

From 21 April 2018 to 19 May 2018, two parallel photographic exhibitions could be visited:

Revisitar a Nazaré de Álvaro Laborinho at the Galeria Paul Girol da Biblioteca Municipal da Nazaré and *Domínio Público-Privado* at Galeria do Cine-Teatro da Nazaré. *Revisitar a Nazaré de Álvaro Laborinho* was curated by Bernardo Lúcio, who selected a set of 14 photographs from the collection of the local museum. Besides the photographic exhibition, at the Galeria Paul Girol, there were various personal objects and photographic equipment from Álvaro Laborinho on display, such as cameras, stereoscopic cards, postcards, photographs printed at the time, a plate record book, from the Museu Dr. Joaquim Manso collections or belonging to his family, who kindly lent these pieces to the exhibition.

The workshop *Nazaré Ontem e Hoje / Nazaré Yesterday and Today* with Bernardo Lúcio was set for 12 May 2018, about 3 weeks after the inauguration of the exhibitions. The workshop connected both exhibitions, which was based on a selection of photos from the early 20th century from Álvaro Laborinho. Photographer Bernardo Lúcio would take the participants of this workshop to

reflect on these images, to create his own story and convey their unique perspective on what was Nazaré yesterday and what it is today.

This activity was designed to take place from 10 am to 18 pm, a more time-demanding workshop than the previous ones on *Nazaré Criativa*. As before, Museu Dr. Joaquim Manso was a major partner in this activity. Firstly, the participants would meet with Bernardo Lúcio at the museum entrance to start the activity, with an exploratory discussion of the themes to be worked on by the participants, after which all would walk through the streets and spaces of Nazaré, to photograph what would be relevant to tell a story within the general topic *Nazaré Ontem e Hoje*. Lunch was set for 1 pm (optional - extra workshop), to continue the debate of ideas and discussion of technical aspects. The photo-walk around the streets and spaces of Nazaré would be resumed at 3 pm, in order to conclude the photographic series. The workshop would finish with a visit to the exhibition *Revisitar a Nazaré by Álvaro Laborinho* at Galeria Municipal Paul Girol, also to share results of the creative workshop.

Figures 14, 15 – “Nazaré Criativa” communication materials for workshop “Nazaré, Ontem e Hoje”

WORKSHOP DE BERNARDO LÚCIO
FOTOGRAFIA
NAZARÉ
ONTEM
E HOJE

DESCRIÇÃO DA OFICINA CRIATIVA: A partir de uma seleção de fotos do início do século XX de Álvaro Laborinho, o fotógrafo Bernardo Lúcio vai levar os participantes nesta oficina a reflectir sobre estas imagens, para que constem a sua própria história e transmitam a sua perspectiva única sobre o "ontem" e o "hoje" da Nazaré.

Data: 12 de Maio de 2018 (sábado)
 Horário: das 10h00 às 18h00
 Local de encontro: Museu Dr. Joaquim Manso - Sítio da Nazaré

Fotógrafos Álvaro Laborinho - Álvaro Manso Dr. Joaquim Manso

Informações e inscrições:
nazarecriativa@casasdoquico.pt | 969 946 643

Iniciativa: **Nazaré Criativa**
 Apoio: **creatur.pt**
 Parceiros: **REPÚBLICA PORTUGUESA**, **CIUDADE DA NAZARÉ**, **CIUDADE DO QUÍCO**

WWW:

Nazaré Criativa

FOTO-EXPEDIÇÃO: PORTO DA NAZARÉ

WORKSHOP DE JOÃO DELGADO

DESCRIÇÃO DA OFICINA CRIATIVA: A criatividade não se pretende desvincular, com ou sem a Fotografia, deve atingir os seguintes objetivos: um percurso como foto-jornalismo; explorar as dinâmicas sociais e de trabalho no Porto da Nazaré, ter um olhar penetrante e crítico sobre a sociedade realidade; ver a Fotografia como uma forma de denúncia para o que se entende necessário modificar (ordenamento do espaço e ambiente, desenvolvimento social, dinâmicas de trabalho, poluição, falta de segurança, etc.)

BREVE BIOGRAFIA: João Delgado, nasceu na Nazaré em 1977. Licenciado em Artes Plásticas e sócio-fundador em Escultura e Escudo, sendo responsável em Balanços e Trabalho, Desigualdades Sociais e Sinal costeiro a bordo sendo no momento do Pescador e mestre de embarcações de pesca local e costeira de 2004 a 2016. Participa desde 2005 em vários projetos artísticos: em colaboração de Pintura, Escultura, Instalação e Fotografia. Autor do livro de Fotografia "O Outro Lado". Atual, mestre e vice-presidente de MZ, o dos Pescadores com funções específicas.

Data: 27 de Janeiro de 2018
 Horário: das 14h30 às 17h30
 Local: Porto de Pesca da Nazaré, Mercedes Benz Surf Lounge

15€ por participante

Informações e inscrições:
nazarecriativa@casasdoquico.pt | 969 946 643

Source: Nazaré Criativa

As before, in terms of the workshop communication and marketing, posters and brochures were designed, printed and distributed and were also disseminated online via Facebook. A press-release was sent to local and regional newspapers, with several of them highlighting both the exhibitions and the workshop. Also, paid advertising on Facebook was made in order to maximize the reach and conversion of participants to this workshop. However, even with all the interest generated by the workshop, with a reasonable amount of people showing their willingness to join the activity, due to the lack of confirmed participants, this workshop was postponed to a date to be defined. The fact that the activity was closely related with both photo exhibitions demands more effort to reschedule the workshop, since it was designed as part of a larger initiative, rather than an isolated event.

4. Sustainable tourism versus unsustainable tourism

Also during 2018, another kind of touristic offer started to be announced at Nazaré: a project to build an aerial runway infrastructure with two towers from up-town Nazaré (located near the road from Sítio da Nazaré to Farol São Miguel Arcanjo) to down-town Nazaré (near the old “lota”/ fish market). The project was announced in September 2018 by the local municipality (CMN, 2018), for the concession of private use of municipal public domain for the implementation of the zip wire for a period of 20 or 25 years.

Considering that the installation of the zip wire in the places it was projected would destructively interfere with the geological heritage and the landscape of the promontory and beach, an iconic image of Nazaré, a civic movement was born with the objective of fighting against its implementation, giving public visibility to the local people’s discontent and even contempt with the proposed project. Also issues concerning the fauna and flora of the promontory of Nazaré were raised.

The civic movement used social media to disseminate information and communicate directly with the population - www.facebook.com/Promontorio.Nazare - and also distributed printed posters and flyers to mobilize local population during late 2018 and 2019. The national, regional and local media also gave visibility to the civic movement course of action, such as RTP, Público and Diário de Notícias.

“Nazaré is one of those mythical places privileged by nature, which is increasingly becoming a popular, chaotic and disorderly fairground, ending up destroying its natural beauty and, consequently, harming the tourist flow and the local economy” argued the civic movement in an introductory text to the public petition against the installation of the zip wire in the promontory of Nazaré and for preserving this natural and geological heritage as a protected landscape or natural monument”. (<https://peticao publica.com/pview.aspx?pi=PT90865>).

This zip wire can be considered as going against what should be *sustainable tourism*, here defined as “tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities” (World Tourism Organization, n.d.). The host community in this case manifested their concern about the project, not only the civic movement itself, but many other people from Nazaré and even abroad.

The local population negative reaction to the project was such that it led the Nazaré Municipality executive to revoke the previous decision to green-light the project in June 2019, claiming that a very significant part of the population contested the project and, therefore, “it is understood that the evident and unavoidable opposition of the Nazarene citizens to the “Zipline Nazaré” project came to contradict the existence of public interest in its implementation, at least currently” (CMN, 2019).

5. *Nazaré Criativa* pilot-project: main results and lessons learned

Returning to *Nazaré Criativa*, as a small pilot-project, the impacts of such project are challenging to observe and to report. However, some relevant outcomes can already be identified, such as the reinforcement of the connection with local cultural institutions, plus local artists and artisans. The following table summarizes the quantitative results from the two workshops which were effectively held in 2018:

Table 1: Nazaré Criativa – main results of workshop 1 and workshop 2

Name of activity	“Photo-expedition to the Port of Nazaré”	“Horse Mackerel Cloth Confection”
Date	27/01/2018	24/03/2018
Cost (€)	15	20* (discounts were made to participants, for more registrations: the final values were around 10 to 15 euros per participant)
Length (hours)	3	3
Number of participants	2 paying / 7 guests TOTAL: 9 participants	9 paying / 3 guests TOTAL: 12 participants
Local partners	Museu Joaquim Manso da Nazaré, Casa do Adro, Câmara Municipal da Nazaré, DocaPesca, Mercedes-Benz Surf Lounge	Museu Joaquim Manso da Nazaré, Casa do Adro, Câmara Municipal da Nazaré

Source: Nazaré Criativa

Regarding main lessons from *Nazaré Criativa*, to start, the pilot project has allowed to have a concrete grasp of the many and different challenges of such an initiative, such as to obtain the interest and trust of the artists and artisans, in order to jointly define the workshops with artists and artisans. *Creative tourism offers may be able to thrive when a whole eco-system is in place*, with public funding, private support, local partners, and others. As such, a private company in a small town may find extremely difficult to move forward, even with all the best efforts.

Equally important, the issues related to communication and promotion are time consuming (and money consuming), such as defining the branding and producing the communication materials, defining the communication plan and disseminating information among media and using social media to spread information, to reach out for the partners as well as the participants. Finally, testing, assessing, improving and refining along the process is very important, continuously trying to do better.

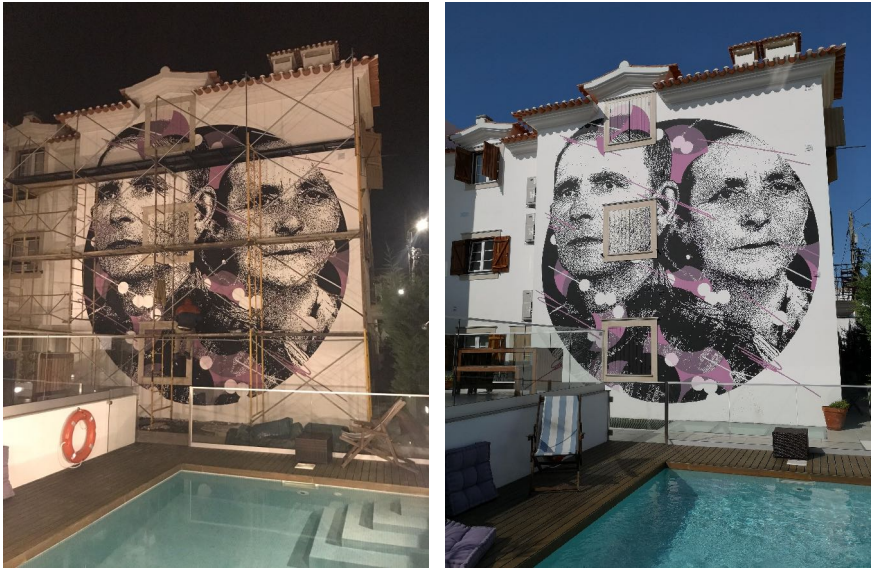
Clearly, a very complex endeavour, which requires multiple skills and competencies, that in case of small business is very demanding in terms of allocation of their resources, both time and money. CREATOUR support to the idea has

given a better understanding of the complexity of these issues. It seems that for the majority of the associated partners, most of the challenges are the same, particularly, in the areas of reaching for the target audiences, and addressing their needs and expectations. Marketing and promotion are key in this matter, and small and medium operators may not have enough muscle to push for innovative offerings for visitors and tourists all by themselves.

A project such as *Nazaré Criativa* may be able to move forward with more support of national or regional tourism institutions, as part of a national or regional strategy for the promotion of these kind of experiences, as a distinctive feature of its offer, going much beyond the traditional touristic products, and putting forward the knowledge, skills and creativity of Portuguese people. A more culture-oriented approach in a small town such as Nazaré could be a better solution than strict market-oriented approach, allowing the protection and promotion of cultural heritage, for the benefit of local people as well as visitors. Creative tourism activities can be seen a small step towards the overall goals of sustainable tourism (and sustainable development), however it is a necessary one, since it requires the participation, empathy and creativity of the different interested actors in this play.

For now, *Nazaré Criativa* is moving forward in small but steady steps. As observed before, one-shot events require great effort and their impact is difficult to observe and to measure. However, Nazaré as a scenario for creative activities has still an enormous untapped potential. Recognizing that Nazaré has almost no contemporary public art worthy of that name, **Casas do Quico** moved forward with a new project, aligned with its vision and core values. Honouring our grandfather Joaquim and grandmother Irene, a mural for their former home at Casa Joaquim da Praia was commissioned to Daniel Eime, one of the most outstanding Portuguese street artists. This public work of art can be seen as a contribution towards the qualification of Nazaré as a cultural tourism destination. Also, it can be perceived as a contribution towards sustainable tourism, hereby promoting cultural heritage with an innovative way in Nazaré, establishing bridges between the traditional and the contemporary, grounded on essential values and also driven by passion to Nazaré and its people.

Figures 16, 17 – Casa do Joaquim da Praia mural by Daniel Eime, October 2019



Source: Nazaré Criativa

Acknowledgments

This work was developed within the CREATOUR project (no. 16437), which is funded by the Portuguese Foundation for Science and Technology (FCT/MEC) through national funds and co-funded by FEDER through the Joint Activities Programme of COMPETE 2020 and the Regional Operational Programmes of Lisbon and Algarve.

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8. CREATIVE TOURISM FOR A “RESPONSIBLE DEVELOPMENT” IN LOW-DENSITY TERRITORIES: THE EXAMPLE OF THE “MOSAIC ROUTE - CONÍMBRIGA AND SICÓ”

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Abstract:

Located in the area between Coimbra and Tomar, the Pilot of the CREATOUR Project Mosaico - Conímbriga e Sicó, has assumed a clear commitment to local and regional development based on Creative Tourism and Roman Mosaic Heritage, observing the implicit cultural contexts and the specific associated geographic characteristics, which could be adequate to the development of the project implemented in a twenty-five-kilometre extension axis. Present in low-density areas, the Mosaic - Conímbriga and Sicó initiative is based on relevant Roman mosaic sets presented in the three sites network opened to the public. Soon after the archaeological and study process is finished, a fourth site will be included in the network sites.

In addition to the enormous importance of this Roman Heritage, the Pilot observes the Mosaic as creativity in time, promoting its study and practice today and giving new life to the activity of Mosaic Art, both in the museum spaces and sites involved in the network and in the territories covered by the Pilot, through different initiatives dedicated to various audiences and all year long. Understanding the Mosaic as a cultural resource of enormous potential for the present and future of these territories and their communities, Mosaic – Conímbriga and Sicó CREATOUR Pilot has been launching several initiatives and has created a new Creative Tourism destination - the Mosaic Route - Conímbriga and Sicó.

Keywords: Heritage; Responsible development; Territorial and social innovation; Territorial cohesion.

1. Introduction

As noted in the 2018 UNWTO report *Tourism for Development*, the role of cultural tourism remains under-resourced and under-valued outside of major cities and World Heritage sites (UNWTO, 2018: 83). In this context, the cultural routes may bring development to less well-known sites, linking them and spreading visitation through network dynamics. Given the relevance of *responsible development* today, the synergies between tourism and culture must be strengthened by integrated and collaborative actions for more comprehensive impacts. Simultaneously, the open relationships between tangible heritage, intangible culture, tourism and creativity came to transform cultural tourism and highlight a *creative turn* in Tourism conceptions (Richards, 2011). As Greg Richards underlines, the emergence of Creative Tourism reflects the growing integration between tourism and different place making strategies, thus escaping of mass cultural tourism and promoting a greater involvement with host communities and destinations, valuing the creative person in different cultural and creative contexts (Richards, 2011).

Several case studies from different European regions show that creative tourism allows innovative strategies suitable for *responsible development* within territories and communities, to promote impacts at various levels. In this sense, CREATOUR is an excellent example of a national project dedicated to the implementation of creative tourism projects network in territories that are usually more rural and less visited. Being one of the selected pilots by the CREATOUR project, in 2017, the *Mosaic - Conímbriga and Sicó* pilot project has benefited from the support of theoretical and applied research developed by the university research centres that make up the CREATOUR consortium. Coordinated by **MosaicoLab.pt**, the pilot project follows the fundamentals of Creative Tourism and the experiences and results of other similar European projects.

2. The *Mosaic Route* – Conímbriga and Sicó

Located in the region between Coimbra and Tomar, the CREATOUR pilot *Mosaic - Conímbriga and Sicó* has assumed a strategic vision to promote local and regional development based on Creative Tourism and Roman Mosaic Heritage, observing the implicit cultural contexts and the specific associated geo-

graphic characteristics, as well as defining collaborative approaches with local entities and external ones. Coordinated by **MosaicoLab.pt**, the pilot project has been developing several lines of action in this direction since September 2017.

Operationally based at the Conímbriga Monographic Museum - National Museum, it was able to launch several creative activities based on the discovery of the ancient mosaic and in the creative issues related to mosaic art through times, in the context of an archaeological site and dedicated to different target audiences. Operating in a low-density territory, **MosaicoLab.pt** created and launched the new Creative Tourism Destination *Mosaic Route - Conímbriga and Sicó* - as a brand and benefiting from a more appropriate marketing strategy. Publicly announced at the Lisbon Tourism Market in 2019 the *Mosaic Route - Conímbriga and Sicó* wished to multiply the flow of visits in the Sites of the network and to provide different formats of creative experience, all year long.

Figures 1 and 2: The Conímbriga Roman Ruins; A Mosaic workshop



Source: MosaicoLab.pt

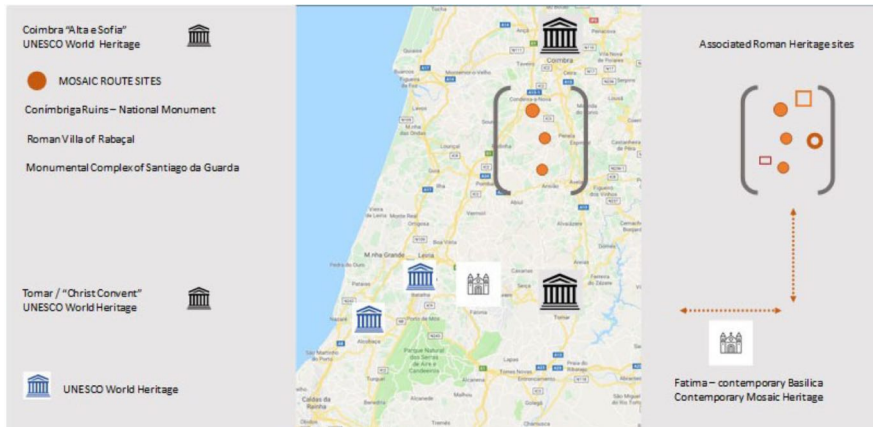
Mosaic Route – Conímbriga and Sicó is a new Creative Tourism Destination in Centre Region of Portugal, aiming at developing new dynamics of visit from *Conímbriga* roman ruins to the interior of the Sicó region and promoting the discovery of the relevant Roman mosaic heritage existing there. In spite of the proximity of the sites to be visited, there is no correspondence in the visits registered by each of them.

Figure 3: The Mosaic Route – Conímbriga and Sicó

Source: MosaicoLab.pt

The *Mosaic Route – Conímbriga and Sicó* invites all to choose a more interior path to travel, following the Coimbra – Tomar axis through secondary roads in the Sicó region. Simultaneously, visiting Coimbra and Tomar means discovering relevant cultural heritage as well as two singular UNESCO world heritage sites, in connection with other meaningful cultural heritage axis – passing through Tomar, Fátima, Batalha and Alcobça. The Roman city of Conímbriga is the most significant Roman site in Portugal, given the preservation of the Heritage to be observed and taken into account the importance of the place in archaeological terms. Benefiting from the layout of the Roman route that connected *Aeminium* (Coimbra) to *Sellium* (Tomar), *Conimbrigae* flourished and accompanied the emergence of several residences and rural properties in its region of influence. The Roman Villas of Rabaçal and Santiago da Guarda are a preserved testimony of the private Roman settlement in the region, among other traces of this presence. In fact, the three Mosaic Route Sites have other heritage elements associated with them that should be mentioned.

Figure 4: Map of the Mosaic Route – Conímbriga and Sicó sites



Source: MosaicoLab.pt

In addition to the Mosaic Route network, different Roman Heritage sites in the nearest territory offer other cultural elements to discover. The roman dam and the *castellum* of Alcabideque, indicated in the map by an orange square, manage the main source of water and the hydraulic system for water supply to Conímbriga, through a long aqueduct. The visit of this roman heritage, in the small village of Alcabideque, is one of the most interesting cultural visits associated to the roman city of Conímbriga. The roman aqueduct remains visible in some parts of its path, inviting to a conservation action and including a visit to pedestrian programmes linked with Conímbriga heritage. The *Roman Villa of São Simão*, represented by an orange bold circle, is a roman villa in archaeological excavation process, which is situated in Penela municipality, 11 kms east of Rabaçal roman Villa.¹ The roman archaeological site, expressed by an orange rectangle, refers to the agricultural part of a roman villa, not far from the Monumental Complex of Santiago da Guarda. The archaeological site situated in Carvalhal is still in excavation and study process and presents archi-

¹ According to Vicente and Mendes: “The Roman Villa of São Simão is located in the territory of the ancient municipality of Conímbriga, part of the Conventus Scalabitanus, in the province of Lusitania. [...] The Roman Villa would occupy the valley next to the water line of the Dueça River. The thermal baths and its rustic area, characteristic of this type of agricultural farm (Alarcão, 1990a; Alarcão, 1988b), have not been located yet. However, there are records of several sites, in the valley, with the presence of both construction ceramic material and common ceramic material of Roman typology which could be agricultural annexes of the villa’s fundus.” (Vicente & Mendes, 2017: 365).

tectonic structures for cereals storage and for a hydraulic engineering system, as well as other roman architectonic elements.

The Roman built elements justified an appropriate intervention in order to integrate thematic cultural programmes to be offered to visitors in the future, through pedestrian circuits and other formats. The traces of the existence of other rich rural residences in the region of *Conímbriga* influence echoes in the excavation and study of the Roman Villa of São Simão, which has revealed important sets of Roman mosaics in the area already excavated. With a fourth archaeological site under study, the territory covered shows an outstanding density of roman traces and heritage to visit, given the proximity between all of them and the small size of the perimeter of the territory involved.

Of enormous cultural and historical relevance, the sets of Roman mosaics integrated in the *Mosaic Route* constitute a high potential heritage for local and regional development. Based on a supra municipal vision, **MosaicoLab.pt** interprets the roman mosaic heritage as an expression of creativity throughout time, assuming the revival of such heritage in favour of *responsible development*, within the territories and their communities. In that sense, the *Mosaic Route – Conímbriga and Sicó* creative tourism destination project presupposes different lines of action and different levels of collaboration and partnership:

- a) Cultural and Creative programmes dedicated specifically to mosaic art heritage, in archaeological and museological contexts of the Mosaic Route sites network;
- b) Mosaic Route guided visit programmes for different target audiences;
- c) Open initiatives in specific heritage fields for selected publics;
- d) Integrated creative programmes with local and national public schools;
- e) Digital approaches for creative and cultural developments in Mosaic art heritage and communication;
- f) Thematic Seminar programs for specific and general audiences;
- g) Integrated cultural and creative programmes with local hotels;
- h) Artistic residences for contemporary mosaic art;
- i) Collaborative creative projects for public spaces of the *Mosaic Route* territory;
- j) Mosaic Festival as the main Summer event of the *Mosaic Route* sites network;

Mosaicolab.pt has been annually promoting original and contemporary mosaic works for Ansião urban public spaces, working collaboratively and involving Spanish students and teachers from the *Escuela de Arte y Superior de Diseño de Mérida*. Those new mosaic works introduce an aesthetic dialogue with the roman mosaic heritage and bring relevance to the main south entrance of the *Mosaic Route*. Searching for a new balance among all network sites and geographical areas, the *Mosaic Route* strategy plan intends to qualify Ansião territory as a *Creative Municipality*, which includes Santiago da Guarda village. Thus, it will act as a counterpoint to Conímbriga cultural relevance as the north main entrance of the *Mosaic Route*, through the contrast between archaeological and conservation domains and mosaic creative impulse as a new sector to develop.

3. The strategic development of specific guided visits and integrated programmes

Classified as world heritage by the UNESCO, the main historic buildings of the University of Coimbra, one of the oldest Universities in Europe, register more than 500,000 visitors per year. From the town of Coimbra, the north main entrance for the *Mosaic Route* is 13 kms away from the Conímbriga roman ruins. At south, another classified UNESCO world heritage - the Christ Convent in Tomar - registered more than 350,000 visitors in 2019.

MosaicoLab.pt conceived permanent guided visit offers for the *Mosaic Route* based in Coimbra and in Tomar, as an appropriate promotion strategy. Simultaneously, **MosaicoLab.pt** aims to invite all visitors to come and to stay temporarily in the region. With this objective, the partnership with Duecitânia Design Hotel allows the offer of attractive integrated programmes, combining accommodation, gastronomy, leisure and well-being, cultural visits, creative experiences and other aspects. These programmes are unique and specific to the creative tourism destination *Mosaic Route - Conímbriga and Sicó* and are dedicated to target audiences. Duecitânia Design Hotel, a four stars' hotel, is a *Mosaic Route* selected partner for excellence pilot integrated programmes. Located in the middle of the *Mosaic Route* territory and very close to the access to the A13 - the main fast connection between Coimbra and Tomar - the Duecitânia Design Hotel has an interior decoration inspired by the motifs of the Roman mosaics present in the *Mosaic Route* sites.

4. Social and territorial innovation through cultural and creative tourism destination development

With the intention of promoting another scale and another level of impacts, **MosaicoLab.pt** has been creating opportunities to form teams, which can operate in the various activity programmes offered by the Mosaic Route destination. This strategy allows this entity to qualify resources, establish people in the territory and create new opportunities and activities. All year long, in summer and during the Mosaic Festival, the offer of mosaic workshops is something fundamental in the Mosaic Route, allowing visitors to experience “making Roman mosaics” and let their own imagination flow. Having several elements formed by **MosaicoLab.pt**, to comply with the cycles of mosaic workshops available on the *Route* sites, is a necessary condition for the quality of the creative and cultural offer. For this reason, **Mosaicolab.pt** has been launching mosaic courses of longer duration.

MosaicoLab.pt aims also to create employment opportunities in new areas of activity of the territory through the implementation of all scopes of *Mosaic Route – Conímbriga and Sicó* destination development plan. The Mosaic Route presupposes the development of partnerships with various sectors of activity and with different local actors, promoting aspects of circular and social economy, valuing green energy projects, encouraging the environmental preservation and the associated cultural landscape development, among other concerns. These aspects will be present in the second phase of implementation and growth of this Creative Tourism Destination in favour of *responsible development*, within the territory and its communities. By adopting a supra-municipal vision based on the different observed contexts - Cultural heritage, Territory and Development - **MosaicoLab.pt** has been implementing a Creative Tourism Destination that is intended to be transformative, structuring and lasting.

5. Conclusions

The implementation and growth of a Creative Tourism destination based on Cultural Heritage and committed to the best strategies for *responsible development*, calls for the observation of different lines of action and different partnership and collaboration strategies. The connections with tour operators

more suited to the profiles of target audiences, the creation of a network of local actors in various sectors related to cultural and tourism offer, the association of different heritage resources and the construction of commitments with local and regional public and private institutions, constitute some of the lines of force underlying the implementation of *Mosaic Route – Conímbriga and Sicó* destination and its consistency over time.

In view of the offers and practices of an existing cultural Tourism, Creative Tourism introduces innovative and dynamic perspectives, allowing the implementation of sustainable local development strategies and providing benefits for the territories and for their communities - on a social, cultural and economic level. The introduction of the Creative Tourism principles underlying the Mosaic Route brings territorial and social innovation, as well as territorial cohesion and regional development.

Acknowledgments

This work was developed within the CREATOUR project (no. 16437), which is funded by the Portuguese Foundation for Science and Technology (FCT/MEC) through national funds and co-funded by FEDER through the Joint Activities Programme of COMPETE 2020 and the Regional Operational Programmes of Lisbon and Algarve.

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9. HANDICRAFT AND CREATIVE TOURISM: THE ‘MÃOS DE CÁ’ PROJECT

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Abstract:

Handicrafts play a key role in the destinations’ development and in the territories’ valorisation. The relationship between handicrafts and creative tourism is, in many locations, a strategy to attract tourists, and also a means to ensure the sustainability of many handicraft traditions that are rooted within a community.

When consuming handicrafts, the (cultural and creative) tourist is more demanding. This means that, when tourists visit a city, town or village, they are no longer satisfied with merely buying a piece of handicrafts to remember. The tourist wants to see, to participate, to learn and to take something new with him. The tourist’s participation in creative craft workshops not only enriches the tourist experience, but also contributes to the community’s pride by showing ‘others’ its cultural singularities.

This chapter aims to describe the role of CACO, the Odemira Council of Artisans Association (Associação de Artesãos do Concelho de Odemira) as a creative tourism provider.

Keywords: Handicraft; Creative Tourism; Cultural Heritage; Territory

1. Introduction

In the world of today, demand for consumption of heritage which is linked to a place's traditional arts and crafts is on the increase. Within this trend is the so-called creative tourism, the main objective of which is to provide tourists with active experiences (Richards and Wilson, 2006; Richards, 2011; Tan, Kung and Luh, 2013).

Creative tourism connects creativity to places and provides unique cultural experiences (Cabeça, Gonçalves, Marques and Tavares, 2020) to tourists who want to learn something new about the cultural heritage they are visiting. Indeed, one of the motivations of creative tourists is to experience the unique characteristics of a place. One of these particularities is the designated heritage, which functions as the main tourist attraction in many regions.

Creative tourism, if well planned, brings diversity to the tourist offer and preserves regions' cultural heritage. In fact, creative tourism can regain and re-value a place's identity. But it can also be an engine of economic development in these territories and can attract tourists who are interested in the process of learning and interaction (Carvalho, Lima and Kastenholz, 2014).

In the Alentejo region, creative tourism is especially based on intangible processes (song, painting, gastronomy, art, handicraft, etc.) that are part of the social and cultural identity of the different communities. The aim of this chapter is to describe the role of the Odemira Municipality Crafters' Association (CACO) in offering creative tourism.

2. Creative tourism and handicraft: how are they related?

Handicraft bears witness to the life of a people (Vives, 1983). In other words, it is linked to a community's way of life and to the cultural traditions of a region. This implies knowledge and skills being passed on from generation to generation.

Handicraft plays a fundamental role in the tourism sector, as it enriches the region's tourist offer and mediates contact with cultures (Ramos, 2007). According to Santos and Silva (2016), the more genuine a crafter's work in a place, "the more visitors he/she will attract and the greater the potential impact of his/her art on the cultural and social quality of the destination" (p. 230). For Castilho, Dorsa, Santos and Oliveira (2017), artisanal art can be understood "as a genuine

expression of a culture that can be the hallmark of a local culture, because, in creating their pieces, artisans use specific techniques to express their know-how and their tacit knowledge, which have been accumulated from past generations, and the original expression that marks their culture and territoriality” (p. 193).

For Brandão, Silva and Fischer (2013) this is “... a cultural activity that is constructed, transmitted and modified over time and maintains the ways of life, knowledge and actions of a particular society” (p. 199). According to these authors, handicraft can be understood as a “creative process that generates symbolic value and has a strong relationship with the culture, tradition and identity of the place where it is produced; it can be considered a creative industry which is capable of enabling and incorporating new cultural, economic, social and technological dynamics” (Brandão et al., 2013, p.199).

There is currently great demand for the consumption of heritage related to a place’s traditional arts and crafts. Within this trend is the so-called creative tourism, the main objective of which is to provide tourists with active learning experiences (Richards, 2011; Tan, Kung and Luh, 2013). For this reason, cities and towns are increasingly turning to the culture associated with them, especially artisanal products, to offer genuine, memorable experiences to tourists. Gonçalves and Costa (2017) consider that the “essence of creative tourism is found in activities and experiences related to self-realisation and self-expression, through which tourists can become co-interpreters and co-creators while developing their creative skills” (p. 1193). The value of tourist experiences is focused on the tourist’s emotional component; therefore, it is products and services with a high symbolic and cultural content that, in a way, provide creative tourists with an experience that can be seen as enriching and unforgettable.

For Brandão et al. (2013), handicraft “is an activity that interprets the culture of a people through the senses and the webs of meanings that constitute it, while maintaining a close relationship with the traditions, ways of life and the identity of the place in which it is produced” (p. 201). According to Coriolano (2009) therefore, it can be “directed towards tourist activities, as a way of valuing cultural heritage and the people’s cultural representations” (p. 160).

Cunha (2012) states that handicraft, in addition to playing a vital role in a community’s economy and rural life, “combines the needs of consumers and preservation of the historic and natural environment, while keeping traditional skills and abilities alive” (p. 42). For Santos and Silva (2016), “handicraft is the purest manifestation of creative popular art performed by skilled hands; it

is almost always little known and it works in keeping with the taste and intuition of the innate artist, whose learning and maturity are garnered in the school of life, where the student is his own teacher” (p. 214).

Handicraft, whether local or regional, serves as a testament to a community’s cultural identity. In a way, it embodies the wealth of heritage associated with a particular place. Creative tourism presupposes active interaction between tourists and a community’s cultural declarations, and so handicrafts, given their symbolic and cultural value, hold great potential for the development of creative tourism (Brandão et al, 2013).

3. CACO and the CRIAR centre

CACO (Odemira Municipality Crafters’ Association) was formed with the objective of preserving and enhancing traditional arts and crafts associated with cultural heritage in the municipality of Odemira.

The main missions of CACO are: a) to promote activities that encourage knowledge sharing and the dissemination of artisanal activity; b) to promote professional training for artisans; c) to support the commercialisation of artisanal products, particularly the work of its members; d) to establish contact with entities at different levels which have an interest or intervene directly in the arts and crafts sector (CACO, n.d).

To promote handicraft, CACO created a space named CREATE (Network Centre for Innovation in Regional Handicraft), which consists of the following workspaces: jewellery; weaving; needlecraft; pottery and woodwork (Figure 1). The premises also include two exhibition rooms and a shop which sells the work of 42 associates.

Figure 1 and 2: The CRIAR premises.



Source: CACO (2019)

The mission of CRIAR is: a) to promote enjoyment of heritage linked to traditional arts and crafts arising from tourist activity, safeguarding its contribution to the territory's competitiveness; b) to provide qualifications for new artisans via the planning and realisation of quality training projects that can value and promote professions related to handicraft, making them attractive to young people looking for a professional career in this field; c) to establish regional partnerships with a view to valuing, organising, regulating, developing and modernising traditional arts and crafts; d) to provide guidance in the conception and development of new products and in innovation based on current trends anchored in the cultural identity of the municipality of Odemira; e) to promote artisanal products with added cultural value, combining tradition and innovation, through events, creative residences and training courses in handicraft with the aim of providing more in-depth transmission of technical knowledge and also stimulating creativity; f) to promote traditional arts and crafts: constantly working for the qualification of artisans in terms of knowledge and techniques; ensuring the promotion of quality products and services; guaranteeing the development of artisanal micro-enterprises; to value the status of artisans and centres of artisanal production (CACO, n.d).

In addition to its six principles and by means of training in handicraft, CRIAR aims to pursue the following objectives: to provide full transmission of technical knowledge and stimulate participants' creativity; to develop proposals for tourist excursions and interpretative infrastructures that include centres of artisanal production; to collaborate with regional entities with a view to promoting regional handicrafts within the scope of rural tourism, in addition to providing technical support to creative tourism projects that include initiatives for cultural and ethnographic activities (CACO, n.d).

3.1. The 'Mãos de cá' ('Hands from Here') project

Under the scope of the CREATOUR Project (Creative Tourism Destination Development in Small Cities and Rural Areas) and in order to teach people how to work with Odemira handicrafts, CACO created the **Mãos de cá** ('Hands from Here') initiative.

The creative offer **Mãos de cá** aims to be a distinct cultural tourist product in the area of Odemira. The main aim of the initiative is to promote and preserve local traditions, but also to attract tourists and provide creative experi-

ences associated with the ‘sense of place’ of the community in which they are carried out. It is of note that tourists are increasingly demanding in their acts of consumption. They no longer want to see only how handicrafts are made or buy a craft item which is representative of the region they visit. Tourists want to participate, learn to do things and take knowledge away with them.

In the **Mãos de cá** project, the following creative workshops can attract tourists:

- a) beginner sessions (1.5 to 3 hours), in which they will have a brief tourist experience that allows real contact with the traditional arts and crafts that take place at the CRIAR Arts and Crafts Centre;
- b) medium-length sessions (4 to 6 hours) that take place in the Association’s workshop area and a set of visit activities (a combination of car trips and pedestrian routes) that are particularly based on artisans’ ateliers and provide a workshop in areas such as jewellery, pottery, weaving and reuse. The activities take place in Vale-Ferro, Odemira, Boavista do Pinheiros and Longueira, which are also linked to items in the built, biological and landscape heritage.

The **Mãos de cá** project is aimed at tourists and/or visitors, but also at residents. In other words, all activities are available to the population of the municipality of Odemira. Community involvement in creative workshops contributes to the continuation of habits and customs into new generations. Indeed, only the community can maintain and preserve the true essence of the cultural heritage associated with a place. Activities can help the elderly to recall their historical roots. The participation of younger participants, in particular, means they can have their first contact with the traditional arts and crafts of their municipality and it also maintains cultural heritage. Creative activities are also available for a range of services linked to tourism (accommodation, restaurants, transport companies, etc.), as these allow them to direct their customers to undertake these experiences and thus contribute to prolonging the average stay in the municipality and make their own businesses profitable.

3.1.1. Creative tourism offer

The activities proposed by the **Mãos de cá** project advance the development of new skills/abilities for participants, particularly in terms of knowledge of artisanal techniques in pottery, weaving, jewellery, basketry, etc.

In these activities, participants can acquire skills at different levels ranging from beginner (participants have their first contact with different techniques) to a more advanced level, especially for participants with more established knowledge. The 'Be a Weaver' activity was developed as part of the CRE-ATOUR project.

3.1.1.2. The 'Be a Weaver' activity

Traditional weaving uses handcrafted tools and technologies which are characteristic of each region. Artisanal activity can only be genuine if it involves artisans who are the guardians of the host culture. In the 'Be a Weaver' creative offer (Figure 2), participants have the opportunity to get to know a unique set of circumstances that is an intrinsic part of the local culture of the municipality of Odemira. It should be noted that for Santos and Silva (2016), visitors who travel in search of cultural knowledge are increasingly interested in active experiences. According to the authors, they want to learn "from the people of that place and see these meetings as the possibility for a new experience, taking some art home with them and becoming practitioners and consumers of cultural tourism" (Santos and Silva, 2016, p. 229).

Figure 3 and 4: Be a Weaver activity.



Source: CACO (2019)

The 'Be a Weaver' activity aims to capture the interest of tourists or visitors who are seeking to learn about the experiences of other women, particularly in creative areas. Figure (2) shows that the participants join a learning process about a traditional craft (weaving) related to the Odemira community. The activity also allows social interaction between participants. This interaction pro-

vides knowledge acquisition and in a way modifies their view of the world and also adds value to the human relationship (Marujo, 2012).

4. Final comments

The handicraft produced by the artisans at CRIAR constitutes a fundamental pillar in strengthening tourist activity in the municipality of Odemira. By means of creative workshops (weaving, basketry, jewellery, etc.), tourists go on a cultural and historical journey through the heritage of the locality they are visiting. The creative workshops promoted by the **Mãos de cá** project use culture to enable dialogue between ‘us’ and ‘others’.

Handicraft is a means of communicating the culture of a community and therefore the customs and traditions of a place are a relic both for those who promote tourism and also for culturally motivated tourists (Marujo, 2012). For this author, traditions may change over time, but they do not disappear. Indeed, in some locations they flourish and stay alive because of tourism. Cultural associations, however, are also essential for these traditions to be sustainable.

Acknowledgments

This work has the financial support of Fundação para a Ciência e Tecnologia (FCT / MEC) through national funds and is co-financed by FEDER through the Joint Activities Programme of COMPETE 2020 and the Regional Operational Programmes of Lisbon and Algarve under the project CEATOUR (nº 16437).

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Webography

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PART V.
CREATIVE TOURISM NETWORKS



10. CREATIVE TOURISM EXPERIENCES IN LOW-DENSITY TERRITORIES: VALUING THE ALGARVE'S INLAND

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Abstract:

Creative Tourism, driven by the specific features of a given place (natural resources, cultural norms, geographical specificities) and predicting active roles for the communities, might be a path towards local development.

Working directly with 40 entities, from north to south Portugal, that develop creative tourism experiences in rural and low density areas, the CREATOUR Project - Creative Tourism Destination Development in Small Cities and Rural Areas - aims to contribute to the economic development of the regions.

In the Algarve, a region whose tourism is characterized by the product “sun and sea”, one of the main goals of the CREATOUR initiatives is the valorisation of the region’s non coastal areas as places where «it is worth going».

This paper presents the Algarve partners and their initiatives. They evidence that “there is more in the Algarve” besides the massive tourism products and that, by involving communities and local resources, creative tourism can be a tool for economic development in small territories and rural areas, contributing to the revitalization of the non-coastal economy, diversifying the attractiveness of the region and attenuating the seasonality.

Keywords: Creative Tourism; Rural Development; CREATOUR Project; Small Cities and Rural Areas; Algarve

1. Creative Tourism

Several studies conducted by experts in the tourism area observe the emergence of new trends and a change in the ways people plan and meet their destinations. According to them, many tourists look nowadays for utility instead of novelty and plan their travels guided by the desire for personal growth (Tan et. Al, 2013). Traveling can be an opportunity to learn, a journey of discovery and self-knowledge (Gonçalves, 2005). Some of these tourists want to be authentically engaged with the territories they visit and desire to actively participate in activities that also involve the communities of their destinations. According to O.-Olson and Ivanov (2010), tourists tend to seek authenticity, interaction, cultural immersion, unique experiences, crafts and traditional know-how. Some studies also conclude that, nowadays, many tourists are more attentive and sensitive to the context (Moscardo, 1996): a place's culture and the sense of being in special and unique destinations are valorised. Emotional and symbolic aspects are appreciated (Jensen, 1999), as well as the possibility of living unique experiences that are characteristic of a certain place and, therefore, not reproducible elsewhere (Gu and Ryan, 2008). To those sincerely willing to engage in a different way of life (ATTO, 2015), to feel and be inspired by a place, the usual tourism offer that provides goods and services, is no longer an adequate alternative: these tourists are looking for memorable events (Pine and Gilmore, 1999), engaging experiences (Richards, 2016), and co-created experiences that involve local communities and allow them to foster their creativity (Richards and Raymond, 2010).

Meeting the psychological needs expressed by these tourists, such as inspiration (Binkhorst, 2008) and creativity, requires a change of perspective, a shift in the tourist's attention to his whole body (Cohen and Cohen, 2012): more than observing, they want to get involved, learn, intervene, experience. The territorial assets of a given destination, and the different activities that each place can provide are, therefore, increasingly important when deciding the destination (Martin and Woodside, 2008).

Creative tourism can be an answer to these new demands, as it relies on the tourist's availability to develop learning activities linked to the art, heritage and culture of the destination and are based on the interaction with local communities. In fact, this is a new way of doing tourism that presupposes a connection between visitors and residents in the same experience (UNESCO,

2006), offering the opportunity to each visitor to develop their creative potential and to learn, through active participation in experiences that are characteristic of its destination (Richards and Raymond, 2000). Tourists and residents are involved in creative experiences in which they both play active roles. The tourists learn, participate, interact, experience the daily life of his destination (Ilincic, 2013); and the resident becomes a key part of the tourism offer.

This type of tourism is inseparable from the territories in which it takes place, linking creativity to places and providing unique cultural experiences. It requires the use of local resources and an immersion into the destination's culture. Creative Tourism is a co-created experience, promoting the effective exchange of experiences, knowledge and skills; linking people to places and participants to experiences; valuing skills, knowledge, practices and creative paths; and investing in local potential, knowledge, skills and traditions.

2. Creative Tourism and Rural Development

Creative tourism initiatives design their offer according to local resources and, by involving communities, might constitute an effective response to the sustainable development challenges that low-density territories face, bringing economic and social value to communities, local institutions and regions. Some studies are promising. Creativity can be a sustainable resource: besides economic benefits for the communities, it can empower communities, satisfy the visitors (Miettinen, 2005), improve the quality of life and provide places with a greater ability to survive over time, using their internal strengths (Duxbury and Campbell, 2009; Gibson and Gordon 2016), develop the cultural capital and promote geographical spaces as places that are worth visiting (Roberts and Townsend, 2016).

In fact, rural areas, once perceived as passive and dependent in the context of the global economy, are now understood as capable of generating innovation (Shucksmith, 2018). Although distant from the large cultural and financial centres, new digital technologies and other innovative approaches allow people to overcome communication barriers and to develop several activities from their rural places of origin (Roberts and Townsend, 2016). Agritourism, wine tourism, biodiversity, heritage, gastronomy and local crafts are territorial assets

that bring sustainable development to European rural landscapes (Heatherington, 2011).

Economic strategies used in the rural world, once primarily based on agriculture, are increasingly including tourism. The vision of what the rural world is (or represents) has also broadened. A study carried out in Portugal (Silva et al., 2016) indicates that the social representations about the rural 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 socio-economic development; and the rural as space for touristic and natural exploration. When shifting our gaze to the tourist's valorisation of the rural world, the same happens, and different aspects are valued (Loureiro, 2014). The aesthetic dimension (i.e., the mere enjoyment of the stimuli provided by the environment, its contemplation and passive participation, using the five senses), and the passive observation of the countryside are the most valued. Other visitors desire to have an active intervention in rural activities (participating in fairs, learning how to make crafts, carrying out agricultural activities...). For some, the possibility of embracing the place's lifestyle, its routines, schedules, diet and daily life (which is often different from their usual lifestyle) is a major enchantment.

Rural tourism offers visitors a set of experiences associated with the diversified tourist products in rural areas, with the aim of preserving, restoring and enhancing the architectural, historical, natural and landscape heritage of the regions (Loureiro, 2014: 1). This concern with a space's preservation and the need to improve a territory's attractiveness is evident in regions whose specialization in tourism makes it largely dependent on the activities developed around the same sector. That is the case of the Algarve, the southern region of Portugal. Algarve has a massive tourism flow in its coastal area, a large number of visitors each year seeking the «sun and sea» product during the summer period. Its inland, however, is depopulated and is less visited. In a demanding and heterogeneous tourism market, Algarve's challenge lies in its ability 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 (ibid.). Such strategy might attenuate the different performances between the region's areas: to design a differentiated offer means allocating local resources to tourism, thus creating development opportunities for both coastal and inland territories.

This type of strategy seems to be favoured by the fact that low-density areas are becoming more attractive for entrepreneurs. Some people choose to move to rural areas and start micro-enterprises (Petrov and Cavin, 2017), a phenomenon that can also be observed in Portugal. These new rural inhabitants, formerly urban, have different views of the rural world and have different motivations to place themselves in it. Most create their own business because they cannot find a suitable job (Galani-Moutaf, 2013; Petrov and Cavin, 2017) and do not create additional jobs. As Blapp and Mitas (2018) recognize, this small-scale tourism may not create many jobs or bring extensive direct economic benefits, but, by allocating the social capital of communities, it can play a role positive or even constitute a driving force in the creative economy (Herslund, 2012).

Creative tourism is even more promising for rural contexts when the community is involved (Blapp and Mitas, 2018). An interesting work carried out by Galani-Moutaf (2013) attests to the importance of this involvement: when rural tourism activities are carried out by “outsiders”, 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 tourist activities are seen as “out of place” when viewed from the perspective of the resident community. Blapp and Mitas (2018) conclude, therefore, that creative tourism has to 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.

Creativity might be an answer to the social and economic viability of rural regions (Roberts and Townsend, 2016). Creative individuals and communities contribute to cultural capital building in the rural world and to the resilience of their communities (Roberts and Townsend, 2016; Gibson & Gordon, 2016). Cultural and creative practices express identity and social cohesion, contributing to the quality of life of the people living in rural areas. A strong awareness of the resources available in the community and a “sense of community” (Roberts and Townsend, 2016) play a key role in the development of the future’s trajectories and allow communities to develop the capacity to adapt to the changes observed in rural landscapes. “Community resilience” (Magis 2010: 402) - that is, the existence, development and allocation of community resources, by the community members, that allow them to structure new sustainable trajectories for their places - involves adapting to new contexts, new

behaviours, new forms of communication, the use of community resources and of cultural capital. In this sense, creative tourism, involving communities and making use of the spirit and identity of the place, can contribute to the sustainable development of rural areas and low-density territories.

3. Tourism in the Algarve, Portugal

The Algarve region is a tourist region *par excellence* in Portugal. The beach - and all activities related to “sun and sea” - are the main attraction factors of the Portuguese region that had a greater tourist growth between 2001 and 2011: + 14.1%, (RTA, 2014). In 2016, according to the INE (the National Statistics Institute), the region held almost a third of the country’s accommodation capacity (32.5%) and 17,936 people were working in the tourism sector (30% of the national total). During the year, the region accounted for 19,005,838 overnight stays (32% of the national performance). With 47,911 rooms and 623 hotel establishments, the Algarve obtained a total of benefits that amounted to almost two million euros (€ 1,882,079) and about 4 million visitors (*ibid.*).

Despite the good performance, the difference between the municipalities located in the coastal area and the ones situated in the inland is quite accentuated. Almost 43% of visitors chose Albufeira as their destination, followed by Loulé (13%) and Portimão (12%), municipalities where the beach is the main attraction. Alcoutim and São Brás de Alportel, inland towns, were the least visited (INE, 2016). This concentration is due, as we mentioned, to the specialization of the region’s economic base in the product “sun and sea”. Taking into account the main activities developed in the Algarve - catering, administrative services, real estate and construction - almost half of the companies are directly linked to tourism (CCDR, 2015) and the sector employs half of the region’s population. Tourism captures 43% of the *Quadro de Referência Estratégica Nacional* (National Strategic Reference Framework) and has been the main economic driver of the region, stimulating other activities and being essential for the region’s development process, in terms of employment, wealth, qualification and quality of life (CCDR, 2015: 31). This focus, however, has conditioned the regional economy’s innovation and diversification (*ibid.*). The different realities that tourism reflects show that, despite the region’s strongly

demarcated limits in relation to the rest of the country (with decentralized levels of governance generally coinciding with its spatial limits), there are economic, social, demographic and tourist differences in the Algarve and socio-economic imbalances generated by tourism.

A study conducted by Turismo do Algarve and the University of the Algarve in 2016 indicates that many of the visitors who choose the Algarve as a holiday destination have an affective relationship with the place, recommend it and visit the region more than once a year. With high levels of satisfaction and loyalty (rated positively by 98% of respondents and recommended by 95%), the Algarve is described by its visitors using words like “sun”, “beach” and “beautiful”. The beach, the climate, the gastronomy and the people attract visitors, who choose mainly the months between July and August for their travel, when the Algarve is “overcrowded” (that is, the problem pointed out more often). Despite the good tourist performance in the region, the final report states the need to promote diversified experiences based on the appreciation factors of the region. The *Comissão de Coordenação e Desenvolvimento Regional do Algarve* (Algarve’s Regional Coordination and Development Commission) also states the growing demand for tourism products with greater added value, associated with the sea, the environment, the culture, the heritage, health tourism and well-being. The Smart Specialization Strategy for the Algarve (CCDR Algarve, 2015), seeks to adopt new strategies that include the diversification of products and markets that are based on local resources and traditional productions, on know-how, and in line with the perspectives of global growth (ecological, cultural, health...) (ibid.: 72), making the Algarve more competitive and able to attract visitors throughout the year. Besides the sea as an “anchor area” for tourism (tourism itself is the “anchor area” of the region’s development strategy), the development of new products will help to diversify the region’s attraction base, qualify the territory and the environment, breaking seasonality and attenuating the excessive concentration in the product “sun and sea”. The 2015-2018 Strategic Marketing Plan for the Region’s Tourism also stated that the region must safeguard its heritage, guarantee environmental sustainability and diversify the tourism offer.

Attenuate the seasonality in a sustainable way, innovate, attract new markets, diversify the tourism offer, and be a smart destination, are some of the challenges proposed by and for the region.

4. CREATOUR Project and its partners in the Algarve

CREATOUR is a research project that, by linking the cultural, creative and tourism sectors, aims to promote the development of the sustainable creative tourism sector. Being an incubation and research project, CREATOUR works with 40 partners that implement creative tourism offers, developing creative tourism destinations in small cities and rural areas.

Until 2020, the project, held by five research centres (CIEO/CinTurs- University of Algarve, CES- University of Coimbra, Lab2PT- University of Minho, DINÂMIA'CET-IUL- ISCTE and CIDEHUS- University of Évora) will accompany and monitor the experiences developed by its partners, resulting in a series of observations on the creative nature of the experiences, the assessment of the visitor's profile and the establishment and reinforcement of a creative tourism network in Portugal. Among other objectives, it is intended to create a diversified offer; value skills, knowledge, practices and creative paths; establish lasting relationships between the different entities; strengthen the link between the cultural, creative and tourist sectors; welcome new and better tourism offers; and support the valorisation and growth of the sector.

CREATOUR pilots were chosen after two calls for projects (2016 and 2017) addressed to all types of organizations, entities and professionals operating in Portugal that wished to implement and develop creative tourism initiatives. They were selected taking into account their cultural value, the creative nature and the diversity of the proposals; their capacity to attract tourist and their possible contribution to local development processes, making use of local cultural resources and involving local communities.

In the Algarve, 10 entities are developing pilot creative tourism initiatives, working closely with CinTurs. The offer is diverse, including gastronomy and cuisine, visual culture, design, illustration, photography, science, history, nature and walking routes, agriculture, arts and crafts, handicrafts and other traditional know-how. These tourist offers are intended to establish themselves as alternatives to “sun and sea” massive tourism and to promote alternative destinations in the region.

Table 1. CREATOUR Pilot Projects for the Algarve Region.

Partner	Experience	Place	Goals
PROACTIVETUR	CREATIVE EXPERIENCES PROGRAMME Cane, clay, wool, palm, plants workshops; painting, illustration and photography workshops.	Alcoutim, Martimlongo, Vaqueiros; Furnazinhas; Cachopo; Salir, Alte; Monchique, Marmeleite; Bensafirim, Barão S. João; Vila do Bispo, Sagres.	<ul style="list-style-type: none"> • Train creative tourism animators. • Strengthen the partner's network. • Promote the attractiveness of rural and low-density territories. • Preserve traditional knowledge.
ODIANA	TRADITIONAL KNOWLEDGE WORKSHOP Salt and flower salt, shepherd and homemade bread workshops provided by the community.	Odeleite; Furnazinhas, Azinhal, Castro Marim; Cacela Velha; Alcoutim, Vaqueiros.	<ul style="list-style-type: none"> • Provide an alternative to "sun and sea" tourism. • Involve the local community. • Attract tourists to non-coastal areas and the inland of the Algarve. • Revitalize and promote local traditions.
ESPÍRITO DA TERRA	3 C'S - COLHER, CAMINHAR, CRIAR (harvest, walk, create) Harvest produce from the garden, taste and learn; walk along a pedestrian path and sensory route; create with local natural materials.	Boliqueime	<ul style="list-style-type: none"> • Valorise natural heritage, agricultural practices and people's knowledge. • Recover and maintain a river area (paths, mills ...) and agriculture in a sustainable way.
LOULÉ CRIATIVO	TRADITIONAL WORKSHOP Copper, Palm and Pottery Workshops	Loulé (Historical Centre)	<ul style="list-style-type: none"> • Recover and use traditional knowledge spaces. • Train artisans and professionals in the creative sector. • Revitalize traditional arts and crafts.
BARROCA	TEMPERO: GASTRONOMY PLACES Routes, visits, visual and gastronomic experiences.	Silves Council and small places from the Barrocal (region located between the mountains and the coastal areas).	<ul style="list-style-type: none"> • Contribute to local development. • Valorise local history and culture.

Table 1. CREATOUR Pilot Projects for the Algarve Region (cont.).

Partner	Experience	Place	Goals
BACKUP	ALGHARB.COME-Industrial buildings route combined with the recreation of artisanal processes from the canning industry and traditional fishing techniques.	Vila Real de Santo António, Monte Gordo; Ayamonte; Tavira; Olhão.	<ul style="list-style-type: none"> • Disseminate the canning industry heritage through historical archives, memories and workshops. • Discuss and preserve artisanal techniques.
TERTÚLIA ALGARVIA	ALGARVE COOKING VACATION-SCulinary holidays with traditional recipes and complementary visits (markets, vegetable gardens ...).	Faro (Historical Centre) and its rural periphery.	<ul style="list-style-type: none"> • Give visitors the opportunity to experience local culture through gastronomy and local heritage.
IN LOCO	TASTING ALGARVEGastronomic routes throughout the Algarve with experiences based on cultural and natural resources, connected with the landscape's beauty.	Mediterranean Diet Route's Territory	<ul style="list-style-type: none"> • Promote the Mediterranean Diet as a healthy lifestyle. • Raise awareness to Algarve's cultural and historical heritage diversity.
EATING ALGARVE TOURS	FOOD TOURS Immersive experiences with local community in its everyday spaces that combine gastronomy, culture and heritage.	Loulé; Faro	<ul style="list-style-type: none"> • Visit places outside tourist circuits. • Increase time spent at the destination. • Diversify tourist offer. • Interact with the community.
CIÊNCIA VIVA DO ALGARVE / ASS. PROFESSORES MATEMÁTICA	PATHWAYS THAT COUNTExplore the city using scientific, artistic and historical knowledge in a learning environment.	Faro Historical Centre	<ul style="list-style-type: none"> • Enhance leisure and scientific offer. • Create a tool to be used by tour operators. • Disseminate Science and Technology.

Source: CREATOUR Team Algarve

The creative tourism offers developed by the CREATOUR network in Algarve launch a new perspective on the territory, allocating its heritage resources. Many actions focus specifically on the rural areas of the Algarve, promoting tourism in a rural context, developing creative experiences, promoting know-how and disclosing the natural spaces that are less visited. Even when developing their activity in territories where tourism is already a powerful industry, these pilots create an alternative to mass tourism, promoting differentiated experiences, making the connection between urbanity and rural spaces, recovering memories and revitalizing arts and crafts. These pilot projects are committed to their places. They value history, culture, heritage, providing benefits for local communities. Some experiences will bring direct benefits to communities, such as the recovery of public spaces, the safeguarding of arts and crafts, the training of specialized agents in tourism and, potentially, the increase of visitors and overnight stays, strengthening strategies and networks and improving the services' quality. Local communities are involved in the experiences, sharing their knowledge, guiding visitors through their daily lives, allowing tourists to immerse themselves in local culture in co-creation processes.

5. First considerations about the creative experiences in the Algarve

To better understand who the visitors of these creative tourism experiences are, CREATOUR developed a survey to be applied to participants in the network's activities. The survey aims to assess socio-economic profiles, consumption habits, levels of satisfaction, motivations and key elements for the success of the offers, as well as the impacts of activities on the territories.

In 2018, palm, saline, shepherd and cooking workshops were already held in Loulé, Castro Marim, Alcoutim and Faro, resulting in 40 applied surveys. Together with the observations that researchers have made during their participation in the experiences, the data obtained contains potentially revealing clues and meanings about creative tourism in low density areas.

13 international and 27 national visitors were surveyed. All respondents residing in Portugal who answered the question (25) live in the Algarve, none of whom, at the time of the activity, was more than 100 km away from their residence. As for residents abroad, five were residing in France. 26 of the respondents held a degree or higher academic degree, two thirds were women

and the same proportion are between 30 and 60 years old. Given the small sample, we spared additional descriptions to focus on other dimensions that include the characterization and assessment of the creative experience by the respondents.

Asked to characterize their experience according to the scale “I totally disagree”, “I disagree”, “I neither agree nor disagree”, “I agree” and “I absolutely agree”, the visitors considered the activities original, creative, enriching, stimulating and memorable¹. When considering only those who answered “I agree” and “I absolutely agree” - which measures a positive degree of satisfaction - the results show the participants’ satisfaction. 97.5% agreed or absolutely agreed that the activity they had developed was “original”; 97.4% consider it “enriching” and “stimulating”; 94.8% “memorable” and 94.7% “creative”. 79% agreed or absolutely agreed that it was “emotional”; 70.3% that it was “absorbing”. Only 8.6% considered the experience “tiring” or “frustrating” (one of the respondents stressed that his frustration was due to his inability to perform the task) and 5.7% considered it “boring”.

Using the same scale, the motivations that led the visitor to participate in the activity were also questioned. The question “Why did you select this experience?” comprised a series of items to evaluate² (respondents could present additional motivations). All respondents agreed or absolutely agreed that the choice was made because they thought the experience was “original”. Originality also stood out as an element that characterized the experience, meaning that there was a correspondence between expectation and result. The choice, for 92.1% of respondents, was also determined by the fact that the activity “was culturally motivating”. The third most mentioned factor, in 91.6% of the cases, was “for being fun”. 83.8% presented “to stimulate my creativity” as a reason for choosing the activity and 73.6% because “it enabled me to meet and interact with the local community”. These results frame the participants in the pattern mentioned above: they want to know more about the cultural life of their destinations and look for unique experiences. The “location” (61.6%), the “suitability for the whole family” (60%) and the “interaction with

¹ The items under evaluation are the following: “Original”, “Creative”, “Emotive”, “Enriching”, “Stimulating”, “Absorbing”, “Memorable”, “Frustrating”, “Annoying”, “Tiring”.

² “It is culturally motivating”, “It permitted interaction with other participants”, “It enabled me to meet and interact with the local community”, “It is original”, “It is suitable for the whole family”, “Because of its location”, “For being fun”, “To stimulate my creativity”, “To accompany someone”, “I know the promoter of the activity”.

other participants” (51.3%) were aspects that were valued to a lesser extent. “To accompany someone” (40.5%) and “I know the promoter of the activity” (34.3%) were less chosen. Other reasons for choosing the activity were related to curiosity, learning and well-being.

The experience evaluation comprises eight pre-coded items³ using the scale mentioned above. All respondents agreed or absolutely agreed that they had “learned more about the local culture”, demonstrating the idiosyncratic nature of the activities, that are territorialized and affect local resources and knowledge. 97.4% “had fun”, thus making the assessment before and after the experience to coincide. Although the interaction with other participants was not one of the most determining factors for choosing the experience, 97.4% of the respondents admitted that they “met interesting people”. 95% “tried a new activity” and 87.2% “learned to do something”. All aspects under evaluation were positively sanctioned. Participants “acquired new skills” (81.5%), “interacted with the local community” (79%) and “contributed to the local community” (70.2%). A lower percentage of agreement in relation to the items related to impacts on the community is explained and expressed in the low number of overnight stays, meals and purchases made on the spot by the participants.

All participants travelled in their own vehicle and the majority did so with the purpose of participating in the experience (more than two thirds answered affirmatively to the question “Was this creative tourism activity the primary reason for your visit to this locale?”). Respondents generally assessed the experience in which they participated as “good” or “very good” (and “average” only once).

The researcher’s observation and participation in the experiences meets the considerations provided by the survey results. Four researchers participated in nine activities, which resulted in sixteen observations. In addition to the four activities mentioned, the researchers participated in tin, copper and photography workshops, in an interpretive route and in another culinary experience. Their experiences result in a set of considerations about the key factors when developing creative tourism initiatives. It clears the importance of a culturally stimulating environment, the interaction between all participants as a

³ “I tried a new activity”, “I learned more about the local culture”, “I learned to do something”, “I had fun”, “I met interesting people”, “I interacted with the local community”, “I acquired new skills”, “I contributed to the local community”.

satisfaction factor and the need to give visitors the opportunity to express themselves. Learning is of particular importance: more than just watching, it is doing that expands the creative dimension of the experience, in which the unique object, which each person performs under the guidance of the locals, gives uniqueness to the creative experience.

The fundamental role of both community and visitors in the design of creative experiences stands out: the interaction between participants is, as evidenced in Ilincic's study (2013), a key factor for visitor's satisfaction. Salt producers, shepherds, artisans and other people from the local community who have the necessary skills for the activities' development, have a fundamental role, since the learning process cannot be disconnected from human cultural and social resources: the recipe is not made without a chef who knows traditional cuisine, the history of a place is not known without the presence of an informed resident (as the study by Galani-Moutaf reminds us); the participant does not harvest the *fleur de sel* without the instructions of a salt worker; and to produce a copper bracelet or a palm braid, it is necessary to rely on the mastery of artisans and coppersmiths. Likewise, the activity cannot be disconnected from the context in which it occurs, from a place's sense and identity, which promotes an immersion into local culture. A creative experience is a territorialized experience. Co-creation and the environment in which each activity is located, allow the experience to last beyond the moment, beyond the travel, generating attachment, memories and feelings. Active participation and the acquisition of new skills can make the activity an unforgettable event. As Lour-eiro (2014) refers, satisfaction makes the experience memorable.

6. Findings and Conclusion

From the first results it can be inferred, as Martin and Woodside (2008) point out, that the nature of the activities to be carried out at the destination are decisive for the choice of the destination itself. In the case of the activities developed by the CREATOUR Algarve network, visitors chose their destination considering the activities they could develop there, rather than because of the its exact geographic location. They all willingly travelled by their own means, not to accompany someone or "persuaded" by the organizers but motivated by the cultural and original nature of the activities and the possibility of having fun. They travelled for the purpose of participating in the experience.

This behaviour of arriving and leaving the place once activity ends, explains the little impact that the activities had on the local economy: few stayed overnight in the area (only two respondents were vacationing on the spot), they only took meals right before or after the activities, and less than half made purchases at local stores, usually local products. Moreover, as the data also indicates, the lack of contact with the communities is reflected in the lesser degree of interaction and contribution to the local community.

Nevertheless, the data indicates that visitors easily move around to attend to activities that they like. In this sense, CREATOUR's activities can function as an attraction factor to places. But, in order to effectively benefit from this punctual increase in visitors, strategies to also increase the length of stay, must be thought. Partnership building, with diverse offers (accommodation, services, activities...) might convince the visitor to stay longer in the territory. As D'Angella and Go (2009: 437) state, collective actions are needed for individual success, as cooperation brings competitiveness for all actors involved and benefits for each one. Focusing their research on the relationship between DMO ("Destination Management Organizations") and local agents, the authors reveal an important result of this "social inclusion": by developing a common strategy, involving a set of offers and diversified actors, seasonality has decreased. The creation of a sustained network can also bridge the inequalities (pointed out by Shucksmith, 2018) between places that result from the different capacity of local communities to embark on a bottom up and inside out rural development process. Community involvement may also, as Gu and Ryan (2008) point out, strengthen the feeling of belonging to a place and lead to a greater interest by public authorities in maintaining it.

CREATOUR initiatives have provided new knowledge and fun and allowed interaction with interesting people. Although the interaction with other participants was not a determining motivation for choosing the activity, it turned out to be a major satisfaction factor. On the opposite, the results seem to indicate the need for a greater involvement with the local community. The experiences boost the participant's creativity in an enriching and stimulating experience. These are engaging and enriching activities where tourists seem to find the originality, creativity and fun they seek. Creative experiences can be seen as a response to new tourism demands, diversifying offers and attracting new visitors. In its turn, participants in the CREATOUR network's activities fit the profile of the visitor described above: they seek to be informed,

to learn more about the local culture and experience memorable, unique and creative events.

To this end, the identity of each place seems to assume particular relevance: there are no unique experiences without unique, distinct territories. It is the use of local resources and the involvement of communities that make the experience irreproducible elsewhere.

Creative tourism, developing territorialized initiatives, links heritage and people to places, as seen in the descriptive table of CREATOUR's activities in the Algarve. These specific offers are in line with the strategic approach to the region's economic development, included in the Smart Specialization Strategy for the Algarve, which foresees a smart, sustainable and inclusive economy as a driver for regional innovation. The creation of knowledge centres in traditional areas and the valorisation of products associated with the sea, environment, culture, heritage, health and well-being are some of the measures to be introduced. Smart Specialization places creativity at the service of the economy, and it is aware of the potential based on creativity and in open and participatory political processes that can help to identify and define competitive advantages and regional priorities, promoting new procedures, strategies and partnerships (Barata et al, 2016: 96). Creative tourism, creating opportunities to participate in co-creation processes, in a learning context that includes active roles for communities and visitors and makes use of local resources, is in line with current challenges; it is a smart strategy for sustainable development, guided by the citizens needs and the place's specific characteristics (natural resources, cultural norms, geographical specificities...) (ibid).

Creative tourism initiatives are taking visitors to the rural and low-density areas of the Algarve, underlining the region's natural, cultural, historical and geographical diversity. It can be a creative measure of economic wealth for the territories that have benefited little from the tourist demand, mainly rural and low-density territories. CREATOUR Algarve experiences highlight the potential of developing tourism offers in the region that are not focused in the "sun and sea" product and that contribute to the discovery of an Algarve that is still unknown to most of its visitors, diversifying the region's tourism products, boosting rural development, attenuating seasonality and contributing to the affirmation of local identities. Creative tourism provides irreproducible experiences. In the Algarve, in addition to the beach or the golf course, there are many places where "it is worth going".

Acknowledgments

This work was developed within the CREATOUR project (no. 16437), which is funded by the Portuguese Foundation for Science and Technology (FCT/MEC) through national funds and co-funded by FEDER through the Joint Activities Programme of COMPETE 2020 and the Regional Operational Programmes of Lisbon and Algarve. The text makes use of some ideas inscribed in an unpublished paper developed by the authors to the III Encuentro Iberoamericano de Turismo Rural that took place in Évora, October 2018.

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Creative tourism has established itself as a sustainable alternative to mass tourism, in which the endogenous resources of each destination are particularly relevant. This type of tourism is increasingly positioning itself as an instrument to generate competitiveness, valorise heritage and promote sustainable practices, bringing income to small destinations and supporting communities. In recent years, the concept has been firmly established: the research on the subject increases and more articles are being published. Creative tourism is further implemented and amplifies its meaning and the ways in which it materialises. In short, it can be defined as a type of tourism that offers a genuine experience combining local culture immersion with learning and co-creation processes.

CREATOUR (project nº 16437) is funded under the Joint Activities Programme of PORTUGAL 2020, by COMPETE2020, POR Lisboa, POR Algarve and Fundação para a Ciência e Tecnologia.

